THE CROSBY VOICE

ISSUE NO 37

AUGUST 1980

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Hello again,

Well, here it is August already and our third newsletter for the year. Of course, August means that it's (oh no!) membership renewal time again. Our costs keep increasing every year - note the latest increase in mailing charges which will add an extra 4 cents to every magazine we send out, even at the special reduced rate we qualify for. We'll take a chance and not increase general subs this year, but sadly, there is one class of membership fee that will have to go up for the first time ever - that for pensioners and students. The current $2 p.a. charge barely covers the cost of printing and mailing one magazine p.a. And as more and more of our members qualify for the pension, we obviously cannot keep supplying this service without raising the cost. So, from now onwards, the cost for pensioners and students will be increased to $5 p.a. If you really can't afford this, let us know, and we'll see what can be arranged.

If you look below, you'll see that there are a number of changes to our committee structure, plus an new U.S. rep. Regarding the latter, Richard Pearson has decided to step aside from the role that he in fact created voluntarily several years ago. Richard has done sterling job in looking after our American friends and deserves great priase for all that he has done for us.

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THE VICTORIAN BING CROSBY SOCIETY
P.O. Box 422, South Melbourne, Victoria, Australia 3205.

Affiliated with the Queensland Bing Crosby Society, PO Box 92, Ferny Hills, Queensland, Australia 3205.

Executive Committee: President: Bob Machliss, Vice-President: Ken Orren, Treasurer: Keith Dorman.

General Committee: Bill Bennett, Josie Conway, Sylvia Harding, Jim McManus and Ted & Ada Paradissis.

USA REP: Mark Scrimger, PO Box 172, Parma, Michigan 49269.

UK REP: Keith Parkinson, "Meadowcroft", Houghtons Lane, Eccleston, St Helens WA10 5LD

I'm also very happy to announce that Richard has already found his replacement! Mark Scrimger of Parma, Michigan. Welcome Mark.

On the home front, longtime committee member George Styles has also decided to call it a day. Thanks go to you too George, for all your help over the years.

Filling the vacencies left by George's resignation and also by the passing a few months ago of Les Saynor, I'm delighted that Ted and Ada Paradissis have volunteered (well, sort of) to step in. Ted, as many of you will know, is the author of 'The Bing Book of Verse'.

There will be, I hope, much to interest you in this edition of The Crosby Voice. Of special mention is the lift-out auction section in the centre. On behalf of the family of the late Les Saynor, we are conducting an auction of Les's record collection. Read the list. There's some great material in there!

Vern Taylor has done it again with a great original interview on the songwriting Tobias brothers. See pages 5 - 22.

You can win a rare 45 rpm re-issue of an unknown Crosby disc. See page 24.

On page 25 you can read extracts from a fascinating publicity sheet on the Museum of Broadcasting in New York. While on page 37, we feature extracts from a special Museum feature on Bob Hope.

In Canberra, member Dave Rentz is a familiar voice on radio. Read an article on Dave starting on page 47.

Richard Pearson attended the new Crosby Golf Tournament at Bermuda and sent us a souvenir programme. The programme made interesting reading, and extracts are published from page 51 onwards, plus selections of the many photographs featured.

Member Harold Podem recently lent us some original 1930's movie magazines, and we've used an article from one of them: "CROONERS- YOU LIKE 'EM OR YOU HATE 'EM" as our 'From Out Of The Past' feature at the end of this issue.

Well, like it or hate it, here's the August issue of The Crosby Voice!

FUTURE FUNCTIONS

MONDAY, AUGUST 25TH - COMBINED FILM EVENING WITH THE JOLSON SOCIETY

This has become an annual event - our gettogether's with the International Al Jolson Society, and one to which we look forward. This year, the Crosby film will be

THE BIG BROADCAST

which as any Crosby fan knows, is Bing's first starring feature.

The Jolson club will be bringing along Al's 1936 feature

THE SINGING KID

Venue, as always, will be the theatrette of the AMP Building, corner Bourke and William Streets, City. This venue is well-served by public transport, being close to the new Flagstaff underground station. And of course, trams and buses run past the door.

There is also a car park in the basement for the reasonable charge (these days), of $2.

As always, please try to arrive around 7.00 so that we can get underway at 7.30 sharp.

Entry charges: Members $4, Member-families $6, Pensioners and Students $2 and non-members $5.

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THE DATES FOR THE REST OF THE YEAR

OCTOBER 27TH - A CONNECTICUT YANKEE IN KING ARTHUR'S COURT

DECEMBER 8TH - HOLIDAY INN (You asked for it!)

On both evenings, there will be supporting shorts and/or another feature. On October 27th, we hope to screen "Footlight Parade" with James Cagney, Dick Powell, Ruby Keeler, et al. as we may not get our next magazine out before this date, please take this as being your official notification of the function.

PAST FUNCTIONS

MONDAY JUNE 2ND, FILM EVENING

Even though it was the middle of winter, some 80 members and visitors turned up to see our double feature "Golddiggers of 1933" and "The Starmaker". Both were enthusiastically received, especially the Busby Berkeley opus. A suprise added attraction was a Warner Brother's cartoon from the mid 1940's which sent up both Crosby and Siantra. Thanks to member Lyndon Ware who loaned us that one.

As usual, we managed to give away a number of books and records, and these were won by Joes Stevens, Wyn Newson, John Kohn and Gail Allen.

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(Member Adrian Fowler supplied the following. Actually, I sent the original to him some 15 years ago whilst resident in the far east and Adrian found it recently and returned it. I know that 'Bing' is not an uncommon Chinese name, but really.....)

INVITATION

Mr. & Mrs. Oh Choon Woo
of 21-A, Lorong Puntong, Singapore,
cordially invite friends and
relatives to the wedding reception
of their First son,
Mr. Crosby Oh Chir Bing to
Miss Angelina Wong Poh Wah,
and their fourth son,
Mr. Dennis Oh Cher Kian to
Miss Chua Poh Wah at the
Golden Lotus, Hotel Malaysia Tanglin
Circle, Singapore on Saturday, 6th.
March, 1971 from 3.00 p.m. to 6.00 p.m.

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BING SINGS TOBIAS
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BY

VERNON WESLEY TAYLOR

IN THE AMERICAN WEST, THERE ARE HUNDREDS OF GHOST TOWNS IN VARIOUS STAGES OF DISREPAIR. SOME OF THEM ARE POPULAR TOURIST ATTRACTIONS WITH HAPPY VISITORS TAKING ONE ANOTHER'S PICTURES BY THE HITCHING RAILS AND THE SALOON SWINGING DOORS. AN OLD MAN DWELLS IN ONE OF THEM WHO LIVES A STRANGE SORT OF LIFE BY MAINTAINING AN ALMOST EQUAL BALANCE BETWEEN HIS PAST AND PRESENT. HE KEEPS HIMSELF JOYOUSLY BUSY REMEMBERING HIS MANY YESTERDAYS WHILE EAGERLY FACING, EACH NEW MORNING, HIS BUSY TODAYS.

In modern Hollywood, Harry Tobias lives a modern parable. Where the ghosts cling wistfully to old remnants amid a new splendour, it is very easy to believe this ninety-one year old lives a heroic and enviable existance. He goes on as he has always done, writing his songs in what long ago became known as The Popular American Idiom. As if this were not surprise enough, Harry has an eighty-one year old brother who works with him and then sings their music to audiences who are not ghosts at all but pleased men and women who operate one of the world's greatest cities, Los Angeles. They have been enjoying "Tobias" since long before Louella (Lollipop) Parsons intoned on her daily broadcasts, "Greetings from HOLlywood".

Assuming that old age is a trap and a deadly snare, I found myself in for a few additional surprises on a recent morning when I called on Mr Tobias. Not very tall but comfortably plump, he was jovial and quick and he laughed a lot while responding to my questions. Hie words pressed hard against one another in their insistance to make me know his story. I soon learned how this poet-philosopher had beguiled so many, including Bing Crosby, into singing his sugared phrases and in doing so had given his world - past and present - a rich collection of music.

Do you recall Bing pretty well?

Oh sure, sure! Why wouldn't I? He was maybe the greatest of all back then. No, I'm talking about 1940-50 but even before that, he was also already important. He had that radio program, you know; the Kraft Music Hall program. Then, he was already making people listen. But in the early 'Forties, I remember running into him in a drugstore on Vine Street. I told him, "Hey Bing, I have a song for you that you will love. Listen, it's right up your alley and besides its just right because it could be so appropriate for these days...all the boys in uniform across the seas...you know, in the war." I told him it would be most effective. He stopped eating his ice-cream and he said, "Oh yes, I know that, and you're right, Harry, that oldie would be fine for the show, so right afterwards, I ran down to Jack Kapp at Decca on Melrose Street. Bing made a record of it the very next week and he used "Miss You" over and over on his show. After that, others did the same thing.

Wasn't that 1942?

Yes, 1942. It was a bigger hit than when Rudy Vallee made a record of it back in 1929. And you know something else? It was that song that got me and my brothers, Charlie and Henry, to move here from New York. This was where all the action was beginning to take place; the movies were now talking and, more important to us, they were singing too.

Tell me about your first meeting with Bing.

Oh that was when he was still with Gus Arnhiem over at the Cocoanut Grove in the Ambassador Hotel. He was still one of the Rhythm Boys but he was starting to do more solos. That wasn't very long after we moved out here. You know, that was a rough time for everybody. It seemed to me that it was especially rough for songwriters. We had to wait six, maybe nine months and sometimes even more before we found out whether we made any money on our songs or not. Actually, I first heard Bing do "I Surrender Dear" over the radio from the Grove in early 1931. That was a great song Harry Barris did. Ooh! It was so beautiful. So, I came up with another idea for one that I thought would be a good follow-up. I went down there to see Mr Barris and it was then I first made Bing's acquaintance, and also Mr Rinker. We all shook hands and I told them about my title, "At Your Command" and my idea.

Harry liked the idea and so did Bing, so the next day, we all met at Harry's house and with Al at the piano sort of working with Harry and with Bing doodling around with the music, we proceeded to write the song. It could only have been a night or two later when Bing sang it at the Cocoanut Grove and then on their broadcast upstairs in that studio they had, I think. Everybody had to have the sheet music of it. Then when the record came out a few months later, it just took off like a great big rocket. This was such as success! I remember before all that, Jack Robins, he was a very prominent music publisher from New York, rushed out to the Coast and paid us a thousand dollars advance. A thousand! That was a great deal of money in those days. As soon as the bank opened, all three of us rushed down and cashed that check. Oh! how we rushed to that bank! We split it three ways because Harry made such a lovely melody for the song and Bing did such a smash vocal of it.

You know, don't you that it was that song that started Bing into into the bigtime as a soloist?

You mean "Surrender", of course, with Paley giving him Morton Downey's radio slot.

I mean "At Your Command". His four or five solos away from the Cocoanut Grove before that started him on the road to his first fame but your song made the most sales-money that year. "Surrender' took a little longer to catch up and then pass it.

Harry's song was the truly great song for Bing, but you're very kind to say that. You know, he sang other hits of mine before I met him. There was one, "What Is It?" which likewise became identified with Bing while he was still at the Ambassador. He did a dandy chorus of that with Arnhiem for Victor...or was that a transcription? Anyway, people used to come down to catch him singing it.

That was the 'in' place to go in those days. Some of the film crowd showed up every night. That comedian, Jack Oakie, he was there more than the song-pluggers. He practically lived there! And the regular public, that's what they loved. To go and hear their new rave, Bing, and to gaze around and see so many faces they saw on the screen. Well, what am I talking about? I loved it too!

Bing also made a record with Arnhiem of my "I'm Gonna Get You". He showed on that one just how rapidly he could sing and you could still understand everything he said. Then, let's see... Oh yes, he did my "Sweet and Lovely" and "I'm Sorry Dear" on his show for CBS and on records for Brunswick. My! Were we busy! And were we popular! Well, Bing was certainly getting popular. Of course, by this time, he had long left the Grove and was starting to make feature-length pictures.

You began, you say, in the East?

There were five of us Tobias brothers, you know. I am the oldest, then came Charlie. He passed away in 1970. Nat, he wasn't in showbusiness, died some time ago. My brother Milton, he retired after owning a television store. Charlie and Henry and I were the songwriters. We did a lot of them together but we also wrote songs with other writers. Charlie and I, mostly, wrote lyrics and Henry does the music. He's a good pianist and he sings pretty good too. But, no, I beganin Worcester, up in Massachusetts, though I was born in New York. When I was sixteen, I wrote my first successful song, "National Sports". Believe me, no one writes that kind of thing anymore, and they don't need them! That publisher was an artist - a sort of con artist, if you know what I mean. I paid him! It was twenty-five dollars. That would amount to hundreds today. And for this, they set my words to a melody, printed it up with a picture of Ty Cobb on the cover. They gave me twenty-five copies. To try and get some of my money back, I tried to sell them all over town.

Things obviously got better after that though.

Well, not immediately, but they got better finally. Well, like I was saying, three of us became songwriters but I never learned to play an instrument and I cannot read a note. Still, I've got to say this didn't stop me. I wound up working with some of the biggest in the business. I heard that I wrote the lyrics with other songwriters more than anyone else. Think of it! I can't believe it! Some of those guys were the best, the very best. Like the fella I did "Sweet and Lovely" with. His name was Charles M. Daniel but he wrote under other names, too, like 'Neil Moret' and so on. He wrote "Chlo-e". "Hiawatha", "Moonlight and Roses", "She's Funny That Way"... You know, he wrote the first theme-music for silent pictures, "Mickey"...Mickey, wonderful Mickey, with your hair of raven hue...

Bing sang Mickey on his Kraft Music Hall.

Did he? Oh, yes, I think you're right. Then there was Percy Weinrich. He wrote the melody for our "Sail Along, Silvery Moon", which Bing sang for the first time over the air on that show of his. Percy also did "Put On Your Old Grey Bonnet","Moonlight Bay", "When You Wore a Tulip". Such songs live forever; they became folk songs!

Can you tell me how it was Bing came to sing "Sail Along, Silvery Moon" on his program?

Sure. "Sail Along" was a good song for Bing, especially by this time, which was - what - 1937? It just suited his style to a 'T' and he made a bigger hit out of it than ever. It was rather interesting how it all came about. There was a fella that was working in the movies a lot and sometimes he worked on Bing's show. His name was Bill Frawley - remember him? - well, he happened to be a good friend of Percy Weinrich. One day they were having lunch together at the Brown Derby and they got to talking about the song, so Percy went over to the piano and played and sang it and Frawley asks him how would he like it if Bing sang it over the radio. That's about all there was to it, except Bing and Bill duetted it. And did it make a hit, you bet! Then, like he often did, Bing made a Decca record of it, and that was a hit, too. Percy did a great score at that time, God rest his soul. And, let me tell you, Bill Frawley did a good job of singing it right along side of Bing that evening.

So many of your titles have an easy way of sticking in the mind.

Lucky, I guess, but titles should be simple, short and strong. It's true that sometimes all I had to go on was a title and a song would come out of it. Good song names do stick in our heads.

Kind of odd, when you think about how little schooling I had; only went through grammer school, Words, though, they all stick with me. Always, they have seemed to come naturally. Besides this, I was fortunate enough to have what they call a pretty good ear for construction. I could tell, for example, when a composer had a wrong thing in the middle somewhere, maybe a note or two that didn't follow right.

Bing once told an orchestra-leader that a closing-note in a song he was recordingwas wrong and ought to be changed. Was that one of yours?

Not that I ever heard. What did he do?

He sang it another way and it worked a lot better.

Well, Bing certainly had a natural knack. I believe you can get that way from experience. Those little black dots have to work together. They've got to be placed just right or they won't work very well. That's what they mean by construction.

You were helpful to Bing in the earlier days. So many hit songs at such a crucial place in his career.

Listen, in this business a hit helps everybody. Bing was always appreciative and we were, too. It worked both ways. After he got to be a first-rate radio and film star and recording artist, he went right on using our songs. And he kept making hits out of many of them. Of course, by then, lots of artists were happy to get our songs. We were kept very busy.

There were numbers like "Rose O Day", "Little Lady Make-believe", "Trade Winds", "No Regrets". "Rolleo-Rolling Along"...

And "When Your Hair Has turned to Silver", "Don't Sit Under the Apple Tree","The Old Lampslighter", "Just a Prayer Away"...

Those are Charlie and Henry's. Aren't They Excellent?

Is it true that you also went around plugging your songs?

Sure, I admit it. What's wrong with that? Just because most of the other writers had their work done for them? Nonsense! I went everyday and worked on merchandising my numbers. Listen, the pluggers liked it when I would go along with them on their rounds of the various offices and sing my stuff for the clients. People like Bing, I mean, and many, many others. I really hustled.

A recent picture of Harry (seated) and Henry Tobias

That's what helped me to get by during the Depression. If you didn't want to do that, you could starve to death in those days.

How did it work?

You mean you don't know? Well, it was very simple. I'd call up a guy who did a lot of selling.

I mean, can you describe just what happened right from the start?

I see...Well many times with me, I'd get atitle, maybe after first hearing the score or maybe I'd dome up with a title and look around for a melody to fit it. This is always easy, because all songwriters have tunes put away they haven't used yet. This happened to be the way it was when I wrote "It's A Lonesome Old Town". Most times, it would be the chorus first, then the verse. I'd construct it according to his melody, working from the title. After that, we would put the finishing touches on it together. So, now I've got me a new song and I think it is a hot one. They are always hot, sure-fire hits when you getto that point. I start ringing doorbells, telephoning, stopping off different places with some of my friends, the professional pluggers. Maybe we have appointments or maybe we'd just barge right in and wait to see the proper people.

Funny thing, I'm a word man but my first two hits were melodies. This was back in 1916. A famous vaudevillian by the name of Will A. Dillon wanted some music to go with his own lyrics and I heard about it, so I submitted them, and they were accepted. Victor Records hired the Peerless Quartet to do one of them, "Take Me To My Alabam" and then they used just three of those guys and called them the Sterling Trio, to do the other one, "That Girl Of Mine".

A fascinating business.

Yes, a strange racket in some ways, but most of them are, you know. Name me one that doesn't have a lot of quirks in it. I guess all songwriters have their own little ways. Take Irving Berlin. He was my idol. He was always kind to me, gave me lots of tips. Such a dear kind man. Well, he had his composing piano, rigged in a special way so he could change the keys. For some reason, he couldn't manage to do it the more conventional way. He had a great big wooden handle fastened to his piano, over by his right hand, and he would push it one way or the other to get two keys he would use.

Some of us are only wordsmen, like Johnny Mercer (and me) or only melodymen, like my brother Charlie was. A few did both as Berlin and Cole Porter did. Some weren't readers but kept the tunes in their heads while working out the words. You can never fix any rules in this game, Which somes first, the words or the music? Who is the creator and who is the mechanic? Which is more important? Is a song a poem hung on a melody or a tune cut to fit the words?
The truth is that it works all different ways. Who cares, if it turns out to be a hit? Mr Berlins "Easter Parade" once was "Smile And Show Your Dimple" and "Why is Sylvia" first was just a little poem.

You seem such a happy type of person. It is easy to see you have lived a pleasant life.

Listen, it hasn't all been beer and skittles, let me tell you, but it's true; I admit it. It's been good for me. I have had wonderful opportunities - a lot of them which I made for myself. I have worked with more than eighty musicmen. Such a privilege, it was. Those old timers were true music giants. I wrote wrote wrote with them, over two hundred songs. Maybe they weren't all big hits but that was, at least, half my fault. Maybe more. They were all my idols, like Irving Berlin. Here in my home, I have hundreds of letters and pictures from them, all through the years.

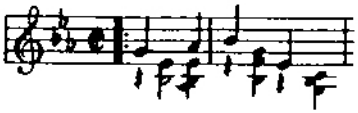
I've got to say that my songs were biggest back in those early days. Bing recorded, at least, six of them and he did lots more on his cheese show. Besides, he did Charlie's and Henry's. Bing was a terrific guy as far as I am concerned because we had something special between us, You see, we went through that damned Depression together. That was the worst time in the world to have anything going, but luckily he liked my songs, and he used them to good advantage - for all of us, as well as a lot of other people.

But, you know, there was never much money in it until after the war. I've been with ASCAP (Americal Society of Composers, Authors and Publishers) since it was only about six years old and that was also about the beginning of important radio too. As outside writers, we only got, maybe, ten dollars a quarter for one song, or something like that. ASCAP, you see, collects royalties

for us. But all that began to change and by the time World War Two was over, radio and the rest had grown very big, they had gotten to be huge enterprises. That's when the big money started coming in. Also, that was about the time that Bing revived "Miss You". But, you know, I've always had a theory about that?

A theory?

You know, a philosophy, you could call it. You see, it has always seemed to me that the worst times for a country can be the best times for the individual, because they try harder to make it. It certainly worked that way for me, anyway. While other songwriters would moan and groan and go to the Wailing Wall, I was out plugging my songs. Even when I was still a youngster in Worcester, Massachusetts, I would peddle my sheet-music door-to-door. When my first songs started coming out, I'd be out, too, hawking them to my friends and neighbours. I was around sixteen then, and it wasn't long before I had my little brothers, Charlie and Henry trying their hand at songs. We would work up our little ditties and then, off we'd go, right downtown and sing them for the customers in the music stores. Had a lot of music stores back in those days.



Songwriters Hall of Fame

1983 AWARDS DINNER

of the National Academy of Popular Music

"They're playing our Songs"

Monday, March 7, 1983 — Waldorf-Astoria Grand Ballroom

The National Academy of Popular Music, One Times Square, N.Y. 10036

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National Academy of Popular Music
One Times Square, 8th Floor
New York, NY 10036
(212) 221-1252

December 20, 1982

My Dear Harry,

Once again, please allow me to congratulate you on your upcoming induction into the Songwriters Hall of Fame.

I am happy to tell you that plans for the evening of March 7th are moving very smoothly. This year's producer is Harve Brosten. He will be contacting you in the near future.

You and the other inductees will each be receiving two complimentary tickets to the Dinner. If you have friends and associates whom you feel would be interested in purchasing tickets, please send us their names and addresses and I will see to it that they receive invitations shortly. Tickets are $200 per seat, with the proceeds going toward the operational expenses of the Songwriters Hall of Fame Museum, as well as for educational music seminars sponsored by the National Academy of Popular Music.

Press coverage for the gala has been quite extensive. Enclosed you will find some of the articles which have already appeared, as well as coverage on last year's Dinner. Many people have said it will be difficult to top last year's affair, but I feel confident that, with this year's roster of inductees, it's going to be our biggest event ever.

With High Hopes,

Sammy
Sammy Cahn
President

P.S. If you have any questions, please contact our General Manager, Randy Poe.

And it paid off?

You bet it paid off, but we had to work like beavers to make it happen. It wouldn't have paid off if we hadn't been in there working at it.

Those were great days for the music industry. Actually, music was great up until around 1955, wasn't it? Are you one of those who have doubts about music today?

I really can't say. I am sure there are a lot of young folks working every but as hard as we did. But the music? Maybe you shouldn't ask.

You are old enough to have an opinion, tell me what an oldtime Hollywood musicman thinks about the way it is today.

Let me tell you something that I truly believe. When my brother Charlie did that great war number, "Don't Sit Under the Apple Tree", you know how much success that got when the Andrews Sisters did a Decca of it? Well, somebody told me at the time that they didn't write songs like that anymore. But that fella was

HARRY TOBIAS HONORED AT 88th BIRTHDAY CELEBRATION

We've just about run out of superlatives in describing the functions that our Lodge and Foundation sponsor, especially those at the Friars.

Under the able supervision of Ernie Glaser, the Club's manager, we were served a delicious dinner consisting of salad, the entree was a choice of brisket or fish, followed by dessert and beverage. As usual the food was excellent, the service superb and the business part of the evening was all but dispensed with.

This had to be the greatest birthday party ever. We were celebrating Harry Tobias' 88th birthday. Harry was surrounded by his family and his peers in the songwriting profession. This even topped the thrill all of us felt when Harry was inducted into the Songwriters Hall of Fame at the Waldorf Astoria in New York on last March 7th.

The show consisted of appearances and performances by many

Lodge President Larry Eisenberg presenting placque to Harry Tobias on the occasion of his 88th birthday

notables which included Bobby Troup, Sammy Fain, Bernie Wayne, Dick Sherman, Livingston and Evans, and concluded with brother Henry's contribution at the piano. Henry is always good, but this night he really glowed. He was "qvelling" all evening, and you know Henry, all you have to do is give him a piano and he's great.

President Larry Eisenberg presented Harry with a beautiful placque suitably inscribed and with all the affection all of us feel for him. The act that couldn't be followed was Harry's response. He was magnificent. At 88 bless him, he strode up to the mike and told us how he felt about all of us. It was as though he was talking to each one of us individually. When he concluded, it brought him a standing round of applause.

As previously noted, we've run out of superlatives — the dinner excellent, the show — great, and best of all "Our Harry" was terrific. Brother Henry is to be complimented for the great job he did in arranging the evening's show.

It was a fitting tribute to Harry, that we could not accommodate all of the people who wished to attend.

Bob Gray

wrong, for a little while. NOW they don't write them like that anymore! They're making more money but the songs... Still, who knows, things never stay the same. Maybe the accent is on other aspects of entertainment. The audience is more into the act these days.

That is more philosophy.

No, that's just my opinion. They're not listening to old crocks like me anymore. The young people...If I kissed their tennis shoes, they wouldn't listen. It's a different landscape in a different world.

You told me not to ask. I am sorry.

Sorry? About what? Listen, I'm not sorry and I'm not upset. This is a different world musically but it isn't necessarily worse or better. As I said, they make more money that we ever did, a heck of a lot more. You cannot knock the numbers. And the young people seem to like what they're getting. Actually, the audience always gets what it wants.

Still, Rock'N'Roll killed a beautiful era.

But this new stuff has been around as many years as ragtime was, or jazz was, or swing or the movie musical. Only hillbilly - excuse me - country and western has had a longer time.

Still, that was a great time. I always say to interviewers that it ain't music if the audience can't understand it. You need words that are easy to remember and tunes that are hard to forget. I say, if you can't whistle or hum it, you haven't got a popular song - you've got wallpaper music. The kids today yell and scream and shake their hips at the stuff being played now, but they will never remember it.

More philosophy?

This time, you can quote me. And now that I think about it, my songs are still being used; I still get some happy royalties. "Sail Along Silvery Moon" is forty-nine years old, "Sweet And Lovely" is fifty-five and "Miss You" is fifty-seven. Will the new stuff last that long?

If Bing could come back and sing your great songs for us again -

Or my new ones...Now, you said it! That I agree, would be the best thing to happen!

****

Harry's wife, Sophie, died three years ago. They had shared almost sixty years together, still his irrepressible spirits carry him on. "My grandkids keep me busy" he says. And so does his writing, having published several new songs in recent years. His latest, co-authored with Henry (published through Warners Music Publishing Co.), "Never Resent Growing Old" has become a favourite around Los Angeles, especially among the older citizens. Before that, he wrote another for them, "Going Like Sixty". He keeps his longtime audience smiling, grateful to be alive...and singing.

Henry makes a number of appearances each year, in clubs, rallies, schools, churches, wherever they can fit in a piano. His act includes reminiscences, jokes, ad-libs and Tobias music. He proves it is still in style. "You ought to get him up your way, Vern", he told me. "They'll love him up there. He'll make them laugh and sing, I promise you."

There is a healthy number of Tobias sons and daughters and neices and nephews in the business (ASCAP) today. They are involved in what Harry would call the best game in town.

All three brothers received numberous awards for their work. The Loas Angels Times called them the longest act in Tin Pan Alley. That same year, Mayor Tom Bradley in Los Angeles read a proclamation, making May 7th Tobias Brothers Day. Charlie, posthumously, in 1972, was inducted into the Songwriters Hall Of Fame. Ten years later, Harry joined him in that most prestigious of all music honoraria. Only the Gershwins, George and Ira, have received the family double-award besides them.

On his eightieth birthday, his old Depression-buddy sent Harry a telegram: "Dear Harry, very sorry I can't be with you on this highly deserved tribute. You have done much for popular music and we are all in your debt," signed Bing.

In 1984, the three boys who gave so much of themselves to the music they love, were awarded the tribute, "Royal Family of Tin Pan Alley". Last year, from President Reagen: "Nancy and I send our heartfelt congratulations on your (90th) birthday. May your special day shine with joy and wonderful memories. Happy birthday and god bless you." The tributes, the awards, the thank-you's continue. They should.

1-017206J253 09/10/85 TWX WHITEHOUSE WSH LBAA
012 NGM GOVT WHITE HOUSE DC SEP 10

MR. HARRY TOBIAS
4129 GREENBUSH AVENUE
SHERMAN OAKS, CA 91403

NANCY AND I SEND OUR HEARTFELT CONGRATULATIONS ON YOUR BIRTHDAY. MAY YOUR SPECIAL DAY SHINE WITH JOY AND WONDERFUL MEMORIES. HAPPY BIRTHDAY AND GOD BLESS YOU.
RONALD REAGAN

Before we parted, I asked Harry the inevitable question:

How do you sum it all up?

Oh, I don't, I don't. It's not over, yet. But I've had a great, a wonderful life. I'm very grateful. Henry is eighty-one and I am ninety-one, together, we're a hundred and seventy-two and we're still going strong.

Say, have you heard my newest song, "Never Resent Growing Old"? This is a marvellous number for rest homes, twilight villas and senior citizen centres. Makes them feel happy. I guarantee it'll increase their appetites. And Henry's routine is just what the doctor ordered; he does a great show, they'll love it! The song goes like this: (A Tempo Moderato) 'Never resent growing old...For not everyone is granted the privilege... Whatever your life may unfold...' Well maybe I better send you a copy and you can sing it for yourself. Take my advice, you'll remember every word.

One cannot help wondering what Bing might have done with this latest Tobias pop tune?

****

CASSETTE LIBRARY - NEW ADDITION - "BING SINGS TOBIAS" - BST 1

In addition to preparing the above article, Vern Taylor was kind enough to put together a special cassette for the club library. This features recordings taken from commercial issues and radio broadcasts in which Bing performs many of the songs mentioned above. Ask for tape BST 1.

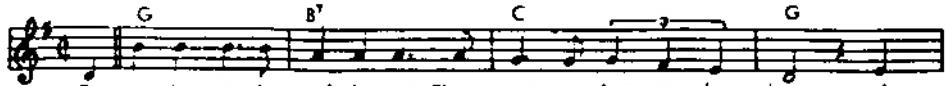
NEVER RESENT GROWING OLD

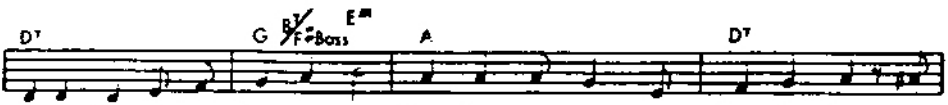
FOR NOT EVERYONE IS GRANTED THE PRIVILEGE

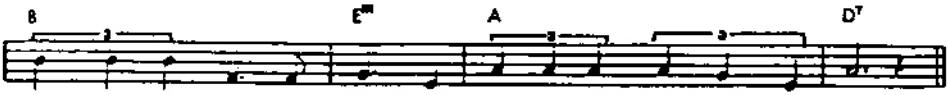
Dedicated To All The Senior Citizens of America

Words & Music by
HARRY & HENRY TOBIAS
A.S.C.A.P.

VERSE: Ad Lib Tempo (With Much Feeling)

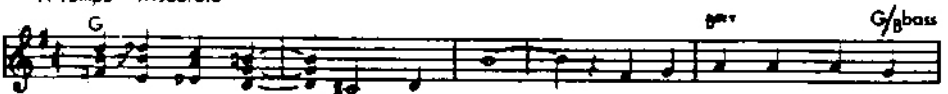


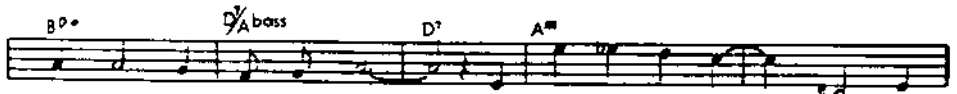


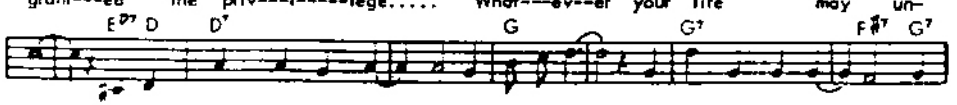


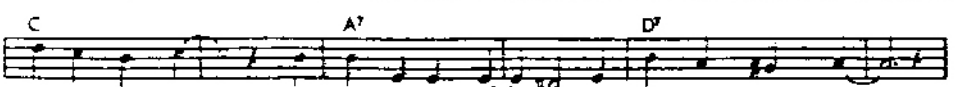
CHORUS:

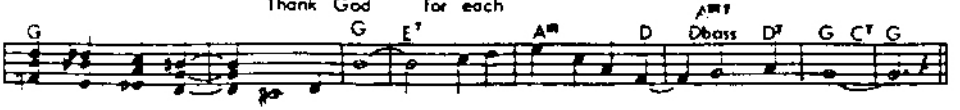
A Tempo - Moderato











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9200 Sunset Blvd., (Penthouse) Hollywood, CA. 90069

"BING" GOES YOUR HEART!
MAKE MERRY WITH BING 'N KITTY IN THE MUSICAL of 1935!
BING CROSBY in
"HERE IS MY HEART"
with
KITTY CARLISLE
ALISON SKIPWORTH
ROLAND YOUNG
Feature Time
2:20 - 4:57
7:34 - 10:11
The singing sweethearts of "She Loves Me Not" . . . music that does things to you . . . hilarious comedy . . . exalting romance . . . make this the top-notch picture of the year.
• OPENING SUNDAY •

****
WIN THIS RARE CROSBY REISSUE
****

In 1963, Cazenovia College, New York, mounted a fund-raising programme. Bing was persuaded to donate his services in the form a special recording, seen above. Today, the only known copy of this record belongs to the Bing Crosby Historical Society. Recently, Ken Twiss was given permission to repress a limited number of copies as a fund-raiser for the BCHS! Thanks to Ken's generosity, we have one of those copies as a prize for one of our members. As a runner-up prize, we will also include one of the "White Christmas" picture records seen on page 36 of this issue.

HOW TO ENTER: This is an anecdote competition. We want you to tell us about some interesting (amusing if you like) story about how your interest in Bing lead to something happening. Closing date for entries is December 31st, 1986. Mail to the club address.

The Museum of Broadcasting

The Museum of Broadcasting is a unique nonprofit institution which collects, preserves, interprets and exhibits radio and television programs for broadcasting professionals, students, scholars and the public. While other archives amass radio and television programs on film, kinescope, tape and in script form, the Museum's collection is the only one which is accessible to the general public.

Founded in 1975 by William S. Paley, Founder Chairman of CBS Inc., the Museum opened its doors the following year. Today it houses 20,000 programs in cassette form – 10,000 radio and 10,000 television programs – covering more than 60 years of broadcasting history.

THE COLLECTION

Radio

From a 1920 broadcast of Franklin Delano Roosevelt (then candidate for Vice-President of the U.S.) through an eyewitness account of the Hindenburg disaster and Edward R. Murrow's "This...is London" World War II broadcasts, the Museum's radio collection includes many historic events in news, sports, entertainment, cultural and public affairs. Fred Allen, Jack Benny and Ed Wynn are there. So, too, are early FDR Fireside Chats, reports of the dropping of the first atomic bomb on Hiroshima and highlights of the Army-McCarthy hearings.

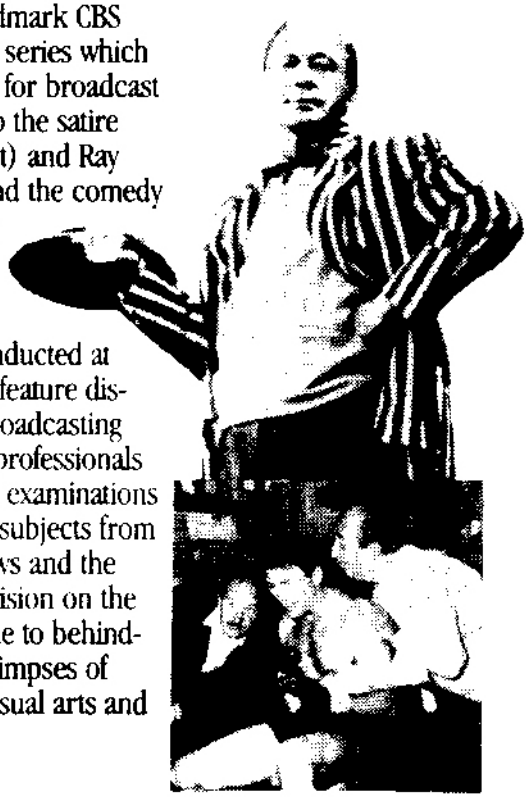
Television

The Museum's Collection begins with a rare segment of a 1939 NBC drama "The Streets of New York" and the famous 1944 broadcast of Verdi's "Hymn of the Nations" by the NBC Symphony Orchestra under the baton of Arturo Toscanini. It ranges from such "Golden Age of Television" dramas as "Marty" and "Requiem for a Heavyweight" to *The Shakespeare Plays, Civilisation*

and *The Ascent of Man.* Sid Caesar and Imogene Coca, **Ed Sullivan, Ernie Kovacs** and the Beatles live again at the Museum, which also houses Milton Berle and moon shots, a quarter-century of political commercials, *Charlie's Angels, Gunsmoke,* highlights of the Senate Watergate hearings and *Dance In America.*

The Museum's collection grows annually through regular contributions from the three commercial networks, the Public Broadcasting Service, corporations, individuals and foreign and domestic producers. No program may be loaned or reproduced either whole or in part. The Museum's operations are supported by the networks, foundations, corporations and members.

Exhibitions
To interpret its collection to the public, the Museum conducts special exhibitions and seminars. Exhibits have focused on the Disney television productions, on the Toscanini/NBC Symphony television concerts and on Irish programming. Museum retrospectives have ranged from *See It Now,* the landmark CBS documentary series which set standards for broadcast journalism, to the satire of Bob (Elliott) and Ray (Goulding) and the comedy of Sid Caesar.

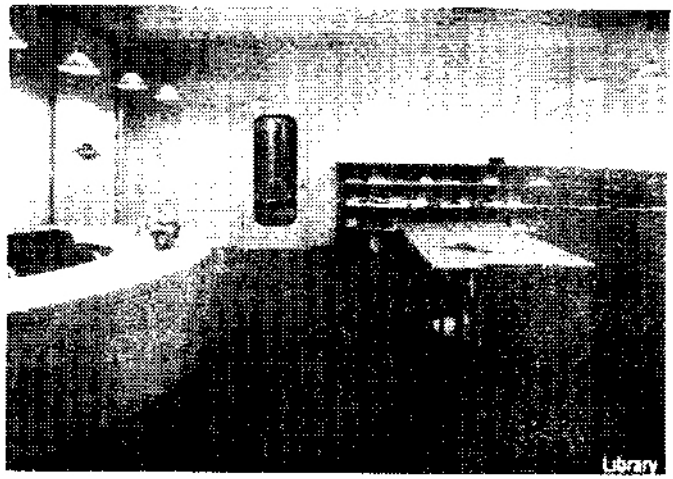


Seminars
Seminars conducted at the Museum feature distinguished broadcasting performers, professionals and critics in examinations of a range of subjects from television news and the effect of television on the political scene to behind-the-scenes glimpses of drama, the visual arts and animation.

FACILITIES

Consoles
In two Broadcast Study Centers 23 custom-built consoles, each equipped with a Sony SLP 300 videocassette player, are available to the public for an hour at a time to view and listen to individually selected programs. Time at the consoles is allotted on a first-come, first-served basis. Each console seats up to two persons.

Library
A computer-generated card catalog lists radio and television programs available to the public. Programs are cross-referenced in 25 ways by title, subject, date, net-



work and significant cast and production credits. A short summary describes each program. Having identified a program of interest, the visitor fills out a request to view or listen to that program at one of the Museum's consoles. Recordings are handled only by Museum personnel.

Videothèques
Seating for 40 in each of two informal rooms equipped with Sony 72" video projection systems. Changing exhibits of programs are on view here continuously. The rooms are also used by school groups and other organizations for special screenings when the Museum is not open to the general public.

MB Theater
A luxurious 63-seat theater equipped with a G.E. PJ-5000 video projector and a 12-foot screen. Major exhibits of programs are on view here. Listings are mailed to members and information about the schedule is available at the Reception Desk.

OTHER RESOURCES

Radio Script Collection
2,400 rare radio production scripts with handwritten alterations and timings. 1,600 available on microfiche.

NBC Radio Archive
A selection of 175,000 historic disc recordings, representing all of NBC's Radio Network programming from 1927 through 1969, is currently being transferred to audiotape and catalogued.

MOONSTRUCK ON BING

Clyde Wilson writes: "I have been struck by the number of songs Bing has sung with the word 'moon' in the title. I have compiled the following list. Can any members come up with extra titles?"

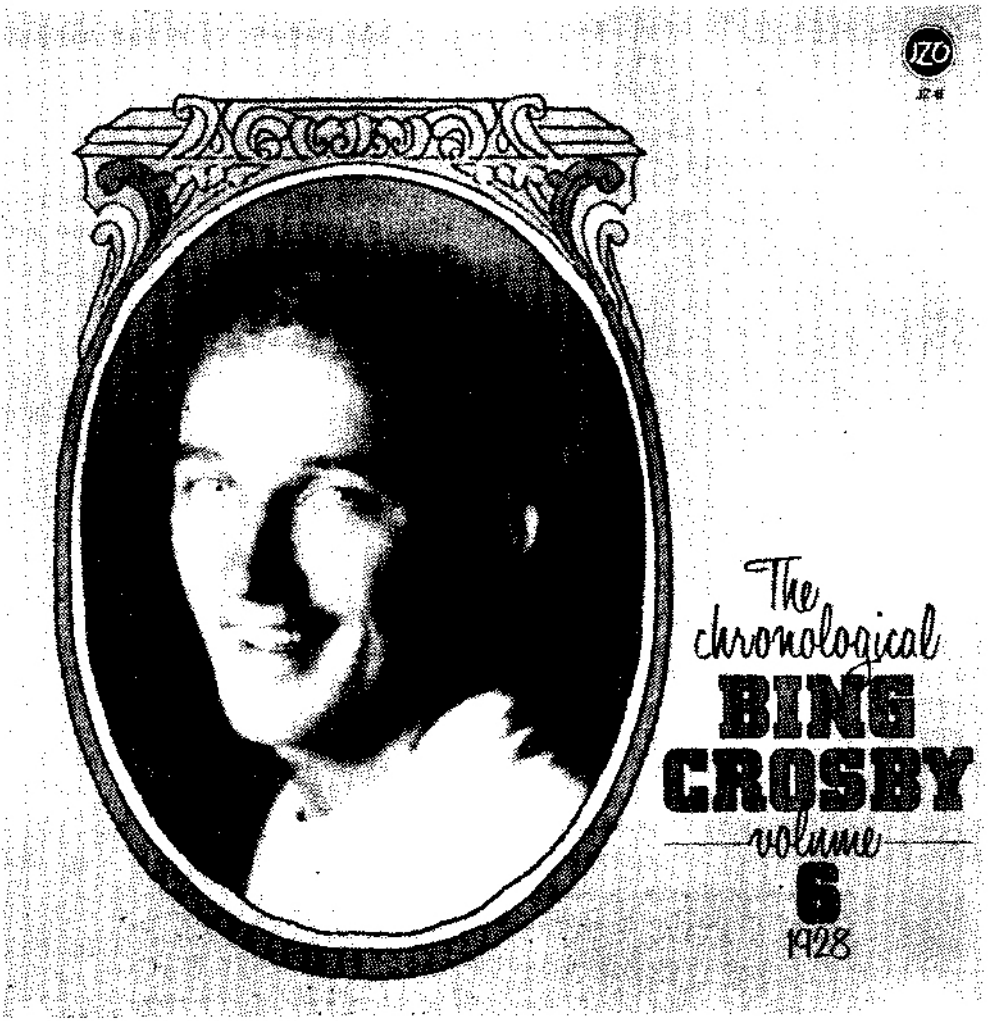
Get out and get under the moon
Lonesome in the moonlight
Moonlight and roses
Livin' in the sunlight, lovin' in the moonlight
Moonstruck
Black móonlight
Once in a blue moon
The moon was yellow
Moonstruck
I wished on the moon
Me and the Moon
Moonlight and shadows
The moon got in my eyes
Sail along silv'ry moon
The moon of Manakoora
Don't let that moon get away
The moon and the willow tree
When the moon comes over Madison Square
Pale moon
Moonlight cocktail
Got the moon in my pocket
Moonlight becomes you
By the light of the silvery moon
Moonlight on a white picket fence
Silver moon
Moonlight bay
The moon can up with a great idea
What a little moonlight can do
How high the moon
Old devil moon
Rocky mountain moon
Shine on harvest moon
My sweetheart's the man in the moon
In the evening by the moonlight
Blue moon
Roll on silver moon
In the chapel in the moonlight
Moonglow
Pale venetian moon
Garden of the moon
Moonlight on the ganges
It's somebody else's moon
Paper moon
The moon won't talk
Magic is the moonlight
Silver coated moon
Mister moon
Oh you crazy moon
If you stub your toe on the moon

LAMENT FOR THE GROANER

(Today's pop-singers have inspired Clem Parkinson to verse. As follows:)

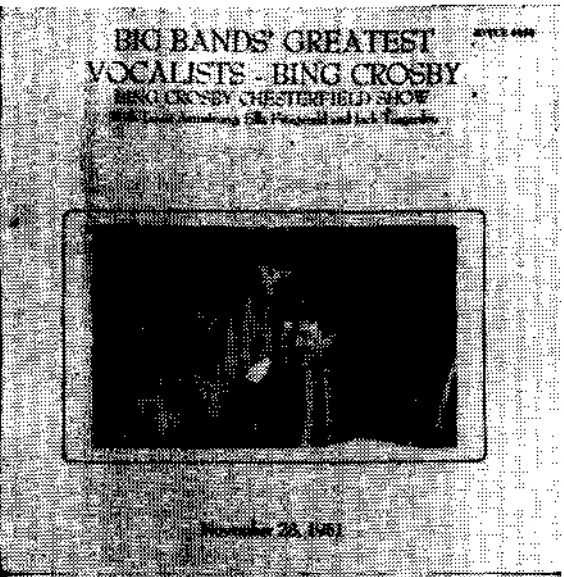
I can't stand the squeaky voice of Michael Jackson
And Boy George - is he for real or just a con?
Doese Rod Stewart have a chronic case of quinsy?
On where have all the manly crooners gone?
Oh I shudder at the antics of Mick Jagger
And Joe Cocker - hell who told him he could sing?
I'm afraid these super stars are overrated
And I'd swap the flipping lot for good old Bing!

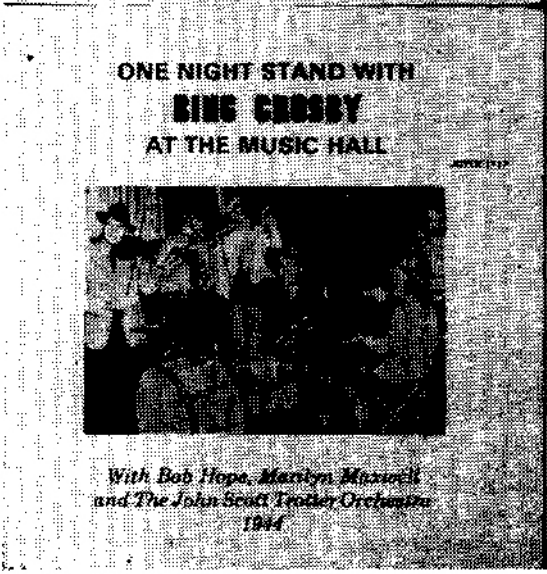
NEW RELEASES

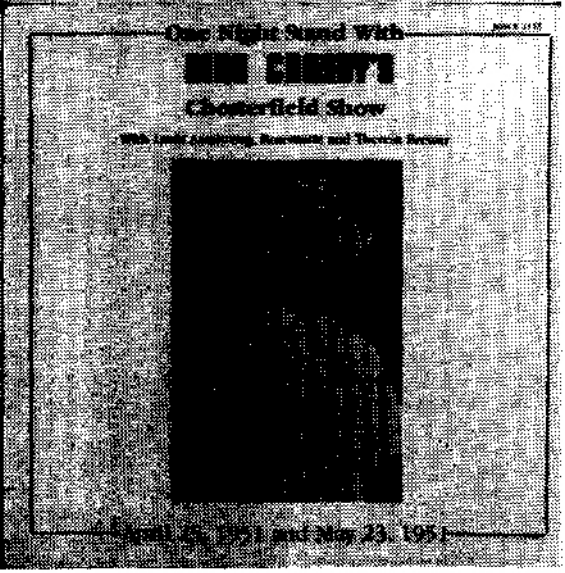


Volume 6 of "The Chronological Bing Crosby" series has now appeared and I'm happy to say that the quality is as high as ever. Not too many alternate takes on this one, which takes us from June 10th ('Tain't So Honey, 'Tain't So) to December 22nd (Makin' Whoopee), 1928. Copies are available at our next meeting for $12.00 each or by mail for $16.00. You'll also find them in more discerning record shops around Australia.

A real surprise this one! The first 'new' Crosby issued in this country for several years. All tracks are taken from radio broadcasts and quality is excellent. The titles: Singin' in the rain, Young at heart, Everybody loves my baby, Where is your heart?, For me and my gal, You go to my head, That's a plenty, Stranger in paradise, Changing partners, Lady of Spain, Answer me my love, It might as well be spring, The Jones boy, Vaya Con Dios, Slow boat to China, You belong to me, Paper moon, Up the lazy river, Paper doll, The old lamplighter, It's a good day, P.S. I love you, Clancy lowered the boom.







We mentioned the above four LP's in our last issue. They are now to hand and we have had a chance to listen to them. Quality leaves much to be desired, but I suppose that if you want to have every Bing LP for yourcollection, you'll get them.

Quite a few new releases overseas, the best of which follow:

BING CROSBY "IN DEMAND" - U.K. MCA 6004

Some 20 tracks, most of which have not been on LP for a long long time: Getting to know you, Love walked in, The isle of Innisfree, The waltz you saved for me, Lost in loveliness, Dearly beloved, Golden earrings, Out of this world, Rosalie, Vaya con dios, La vie en rose, Beautiful love, Indian summer, It had to be you, The rose of Tralee, The story of Sorrento, I'll remember April, The one rose, Yours is my heart alone, Granada.

Cost of this new compilation is six pounds 49p, Worth getting.

BING CROSBY IN THE THIRTIES, Vol 2. U.K. JSP 1084

Another new compilation, this time on JSP Records. These tracks are all taken from KMH broadcasts: Marie, the folks who live on the hil, When you wore a tulip, If it's the last thing I do, The moon got in my eyes, I don't want to get well, There's a girl in the heart of Maryland, Can I forget you, I still love to kiss you goodnight, When you dream about Hawaii, If it's the last thing I do (diff. version), Once in a while, The lonesome road, Sweet strange, Swinging down the lane, She's tall she's tanned she's terrific, Once in a while, The old feeling (fluff), Rosalie, Remember me.

REMEMBERING U.K. Conifer CHD 123

Did you ever see a dream walking, I've got the world on a string, Sweet Georgia Brown, A ghost of a chance, My honey's lovin' arms, Down the old Ox Road, How deep is the ocean, Temptation, St Louis Blues, Dinah, Somebody stole Gabriel's horn, Stay on the right side of the road, Someday sweetheart, Some of these days, Shine, I'm coming Virgina, There's a cabin in the pines.

Sounds like a mix of the ancient 'Crosby Classics' LP plus a few extra tracks. Good if you don't have them though.

****

JUST ARRIVED! - NEW JOHN JOYCE CASSETTE FOR THE LIBRARY.

JJ 10 - Rare tracks from the Kraft Music Hall. John writes: "This tape is dedicated to the tenacity of Russ B Rullman who spent not hours, not days, but weeks searching through thousands of blank label transcriptions to find the Crosby tracks on this cassette!" Borrow it, you'll like it.

THE BING CROSBY COLLECTION - 20 GOLDEN GREATS

Yet another compilation from the U.K. but one worth having. It's released on the Deja Vu label (DVLP 2027) for just two pounds 49 p. Tracks are a mix of commercial issues and radio tracks:

White Xmas (R), Silent night (R), Adeste fidelis (R), The Xmas song (R), Rudolph the red-nosed reindeer (R), Silver bells (R), Deck the halls/Away in a manger/ O little town of Bethlehem/The first Noel (R), Macnamara's Band (C), Sweet Lelani (C), Don't fence me in(C) Swinging on a star (C), A thousand violins (R), You are my sunshine (C), Mexicali rose (C), I'm an old cowhand (C), Pennies from heaven (C), Too-ra-loo-ra (C), Galway bay (C), Now is the hour (C), You must have been a beautiful baby (C).

WHITE CHRISTMAS PICTURE DISC - MCA UK - BINGP 1

We mentioned this one last issue, now here is how it looks. The title side features the photo shown but of course, in full colour. The flip side features a plain blue background throughout, plus all the record details. It also features two tracks: Silent night and Christmas in Killarney.

As you will have read on page 24, all readers of this magazine are eligible to win a copy of this record. We also have a couple of extra copies to give away as raffle prizes at our forthcoming meetings.

SOME OTHER ISSUES FEATURING A CROSBY TRACK OR TWO

On "Louis Jordan and Friends" - MCA label UK - MCL 1807, we have "My Baby Said Yes" and "Your Socks Don't Match", both of which are quite rare.

And on "Golden Greats - Hits of the forties", another MCA UK issue (MCM 5031), we have "Moonlight Becomes You" and "Don't Fence Me In") which are not at all rare!!!

BING CROSBY
WHITE CHRISTMAS

BOB HOPE

A HALF CENTURY ON RADIO AND TELEVISION

MAY 2 - JUNE 14, 1986 AB

Bob Hope has been a major influence on the development of comedy in radio and television for over fifty years. The essential Hope character—the brash, energetic, girl-crazy wise guy always trying to talk his way out of a tight spot—has remained consistently funny from his early radio appearances in the thirties through his television specials in the eighties. He has flourished in both media as a master monologist and comic actor as well as being the incarnation of American goodwill throughout the world. The Museum of Broadcasting's exhibition documents Bob Hope's extraordinary career with more than 100 of his radio and television broadcasts. Each program package runs from 2 to 2½ hours.

Early Radio and Television Appearances *May 2-3*

Bob Hope first appeared on radio in 1933 on Rudy Vallee's Fleischmann Hour *and soon became the star of his own series in 1935. He was established as one of America's most popular radio and film comedians before he ventured into television in 1947 when he hosted the inaugural broadcast of local Los Angeles station KTLA (then known as Experimental W64YZ). The Museum will look at Hope's radio and television debuts and his first two network television specials from 1950,* Star-Spangled Revue.

Friday, May 2
12:05, 2:40 pm

Rudy Vallee's Fleischmann Hour—Radio (June 8, 1933) Bob Hope made his radio debut on *Rudy Vallee's Fleischmann Hour*, a variety show that combined popular musical fare with a handful of guest spots filled by well-know members of the musical, theatrical, screen, and vaudeville worlds. Although Vallee was considered a starmaker—an appearance on his show usually led to stardom—such was not the case with Bob Hope. The biggest impression he made was on the audio engineers: After each joke, Hope would kick the microphone, hoping for some response.

KTLA (January 22, 1947) Only a portion of Hope's first opening monologue on television survives, originally broadcast to the 500 sets in the Los Angeles area.

Star-Spangled Revue (April 9, 1950) Guests: Douglas Fairbanks, Jr., Beatrice Lillie, Dinah Shore. Bob Hope's television debut as a program host was a Broadway-style revue produced by Max Liebman and aired on Easter Sunday. Hope is given the royal treatment for signing a television contract.

Saturday, May 3
12:05, 2:40 pm

Bromo-Seltzer's Intimate Revue—Radio (January 4, 1935) Billed as "America's Headache," Bob Hope teamed up with Honey Chile Wilder, the first of his many blonde side-kicks.

Atlantic Family, sponsored by the Atlantic Refining Company—Radio (December 14, 1935) This show was broadcast by CBS and billed Hope as "America's most refined comedian."

Star-Spangled Revue (May 27, 1950) Guests: Frank Sinatra, Beatrice Lillie, Peggy Lee. Sinatra, in his television debut, and Lillie join Hope in a spoof of the "Road" pictures.

Starring Bob Hope *May 6–17*

Bob Hope has mastered the art of the comedy/variety show on both radio and television. His successful formula — a fresh, topical monologue followed by sketches and songs — has remained almost unchanged throughout his long career.

Tuesday, May 6
12:05, 2:40, 5:30 pm

The Pepsodent Show, starring Bob Hope—Radio (September 27, 1938) Constance Bennett guest stars on the first *Pepsodent Show*. Hope begins the show with an introduction and monologue, followed by a comedy sketch with cast members, the guest star's spot, and the finale with Hope singing "Thanks for the Memory."

The Comedy Hour (November 26, 1950) Guests: Marilyn Maxwell, The High Hatters, Jimmy Wakely. Hope is the test pilot of a new jet plane; a look at army life after 22 months stationed at an arctic outpost. Filmed at GI bases in Korea.

The Comedy Hour (December 24, 1950) Guests: Lilly Pons, Robert Cummings, Eleanor Roosevelt. Two competing department store Santas (Hope, Cummings) compare notes on the subway.

Wednesday, May 7
12:05, 2:40 pm

The Pepsodent Show, starring Bob Hope—Radio (April 29, 1947) In a show from Whittier, California, Hope is faded out by the networks for six seconds during his monologue for quipping about Fred Allen's censorship problems with NBC.

Chesterfield Sound-Off Time (October 14, 1951) Guests: Dinah Shore, Jerry Colonna, Jack Dempsey. Both Marc Antony (Hope) and Caesar (Colonna) vie for Cleopatra's (Shore) hand in marriage.

The Colgate Comedy Hour (June 15, 1952) Guests: Paul Douglas, Bess Myerson. In "Aviation Vignettes," Hope traces man's history of flying from the cave man era to the Renaissance to crossing the English Channel. (First part of show only.)

Friday, May 9
12:05, 2:40 pm

The Bob Hope Show—Radio (March 20, 1945) Hope celebrates the beginning of his fourth year of broadcasting for U.S. troops. Shirley Temple is the featured guest.

Chrysler Presents A Bob Hope Comedy Special (September 29, 1965) Guests: Andy Williams, Dinah Shore, Douglas Fairbanks, Jr., Beatrice Lillie. Dinah Shore is "The Network Spy" in a sketch satirizing the secrecy and rivalry among the three television networks.

Thursday, May 15
12:05, 2:40 pm

The Pepsodent Show, starring Bob Hope—Radio (January 2, 1945) The Andrews Sisters perform with Hope at the Yuma Army Air Field in Arizona.

Chrysler Presents A Bob Hope Comedy Special (December 15, 1965) Guests: Bing Crosby, Jack Benny, Janet Leigh, Nancy Wilson. In "A Man Called Benny," Santa Claus (Hope) hides a fugitive (Benny) in his workshop. In "Stars Fell on Washington," politically ambitious movie star Rodney Heartburn (Hope) runs for office.

Chrysler Presents A Bob Hope Comedy Special (November 16, 1966) Guests: Bing Crosby, The New Faces of Hollywood. Science fiction movies are spoofed in "Fantastic Stomach." Hope jokes with Crosby about his children and their "Road" movies.

On the Road With Bob Hope *May 20–31*

Bob Hope did his first show for servicemen in March, 1941 from March Field, California. In 1948, Hope began what was to become a Christmas custom when he went to Berlin to host several shows for the GI's at the request of then-Air Secretary Stuart Symington. The first Christmas trip recorded for television was his 1954 visit to Thule, Greenland, an air defense outpost. The holiday tradition of USO highlights continued until 1972, and these television specials often ranked as the highest-rated programs of the year.

The Bob Hope Show—Radio (March 5, 1950) This broadcast begins with a tape of Hope warming up the audience before air-time. Jane Russell sings "The Lady is a Tramp."

The Colgate Comedy Hour (January 9, 1955) Guests: William Holden, Jerry Colonna, Anita Ekberg, Robert Strauss. Bob Hope's first GI camp show filmed for television was a New Year's Eve performance at Thule Air Base, Greenland. It was edited and broadcast the following week. The opening production number is "Why Do They Call It Greenland When Everything Is So White?"

The Bob Hope Show (January 17, 1958) Guests: Hedda Hopper, Jayne Mansfield, Jerry Colonna. In this USO tour of the Pacific, Jayne Mansfield is a Mata Hari-type who prods State Department secrets from an unwilling dupe (Hope).

Wednesday, May 21
12:05, 2:40 pm

The Bob Hope Show (January 16, 1963) Guests: Lana Turner, Janis Paige, Anita Bryant, Jerry Colonna. In "The Mongolian Fruitcake" sketch, Bob Hope plays Red Chinese General Egghead Foo Young and Lana Turner is his prisoner.

Chrysler Presents The Bob Hope Christmas Special (January 18, 1968) Guests: Raquel Welch, Barbara McNair, Phil Crosby, Earl Wilson. Bob Hope's tour concentrated on Vietnam and Thailand. Highlights include a medley by "Four Hits and a Miss"—Hope and his female guests; G.I.'s dance with Raquel Welch and Barbara McNair.

Thursday, May 22
12:05, 2:40 pm

The Pepsodent Show, starring Bob Hope—Radio (February 17, 1948) Fred Astaire joins Hope and his cast of regulars including Jerry Colonna as "Professor" and Barbara Jo Allen as "Vera Vague."

The Pepsodent Show, starring Bob Hope—Radio (April 14, 1942) Hope introduces Rita Hayworth to the troops at the West Coast Air Force Training Center in Santa Ana, California.

Around the Globe With the USO (January 14, 1971) Guests: Lola Falana, Bobbi Martin, Johnny Bench, Gloria Loring, Ursula Andress, The Ding-A-Lings, The Golddiggers. Bob Hope's 20th Christmas Special is a tour of U.S. military bases in seven overseas locales. Lola Falana performs "Proud Mary" and joins hope for Applause, Applause.

Friday, May 23
12:05, 2:40 pm

Cavalcade of America—Radio (October 11, 1943) Dramatization of Hope's tour of the bases and battlefields of England and the Mediterranean.

The Bob Hope Christmas Special (January 17, 1973) Guests: Redd Foxx, Lola Falana, Roman Gabriel, Fran Jeffries, Bob Hope's American Beauties. This tour took Bob Hope and Company to the Aleutian Islands, Guam and Southeast Asia. Highlights include a "Sanford and Son" sketch. Hope's wife, Dolores, accompanied him on this final USO tour.

Saturday, May 24
12:05, 2:40 pm

The Pepsodent Show, starring Bob Hope—Radio (December 24, 1948) Special Christmas show performed in Berlin for the men of the U.S. Air Force flying the Berlin Airlift.

Tuesday, May 27
12:05 pm only

A Bob Hope NBC Christmas Special: "Just Like the Ones We Used to Know" (Part I) —Radio (December 25, 1982) Guests: Bing Crosby, Jack Benny, and others. A compilation of the best moments of Hope's Christmas radio broadcasts.

12:45 pm only

Bob Hope's Overseas Christmas Tours (Part I: 1954-1963) (February 3, 1980) Part I of a six-hour retrospective of highlights from 31 years of Christmas tours. The program includes footage from the shows as well as newsreel footage and other film from military sources. This first program covers the era from 1941 through the Vietnam years.

4:00 pm only

A Bob Hope NBC Christmas Special: "Just like the ones we used to know" (Part II) —Radio (December 25, 1982)

Bob Hope, Comic Actor *June 3-7*

Bob Hope created the comic persona of a wise-cracking, urbane wit on the Broadway stage where he began his career. The role that catapulted him to fame was Huckleberry Haines, the fast-talking bandleader of Roberta *(1933).*

This week the Museum presents a 1958 television version of Roberta, *and takes a look at how Hope refined his comic character in the many "book" comedies he starred in for television in the 1960s. The week concludes with Hope's most recent dramatic role for television.*

Tuesday, June 3
12:05, 2:40, 5:30 pm

Roberta (November 6, 1969) An updated adaptation of the 1933 Broadway hit that made Bob Hope a star. With John Davidson, Michelle Lee, Janis Paige.

Bob Hope Presents The Chrysler Theatre: "The House Next Door" (November 15, 1963) Bob Hope plays a lovable loser who gets mixed up in his gangster neighbor's scheme to hide stolen money. With Kathryn Crosby, Harold Stone, Jill St. John.

Chrysler Presents The Bob Hope Special (October 5, 1970) After a female take-over of NBC, Bob Hope is "retired" to a life of domestic drudgery in this satire on the battle of the sexes.

Thursday, June 5 and Friday, June 6
12:05, 2:40 pm

RCA Screen Directors Playhouse: "The Paleface"—Radio (March 3, 1950) Hope and Jane Russell star as "Painless Potter" and "Calamity Jane" in the radio version of their Paramount release *The Paleface.*

Bob Hope Presents The Chrysler Theatre: "Have Girls—Will Travel" (October 16, 1964) Frontier marriage broker Horatio Lovelace (Hope) travels the Old West peddling brides until his stable deserts him in Golden Gulch. With Rhonda Fleming, Jill St. John, Marilyn Maxwell. Directed by Fred de Cordova.

Chrysler Presents The Bob Hope Show: "Shoot-In at NBC" (November 8, 1967) The classic western *High Noon* is satirized in this hour-long comedy sketch about a showdown between television comedians and Western stars. Bob Hope is the leader of the comedians and Bobbie Gentry plays the balladeer.

Bob Hope: An American Institution *June 10-14*

Bob Hope is a tireless and dedicated showman, the quintessential show business professional. Whether he is hosting the Academy Awards, a USO tour, a command performance, or benefit for a humanitarian cause, Bob Hope has been the incarnation of American goodwill throughout the world. This week the Museum looks at the public Hope, an American institution as he comically runs for president, is roasted by his celebrity friends, and celebrates his 80th birthday.

Tuesday, June 10
12:05, 2:40, 5:30 pm

Democratic National Convention—Radio (July, 1952) Hope provides comedy spots for NBC during the convention.

Hope for President (November 1, 1980) Guests: Tony Randall, Johnny Carson, Sammy Davis, Jr., Jonathan Winters, President Gerald Ford, Brooke Shields, Angie Dickinson, Harvey Korman, Gary Owens, Jayne Kennedy, Louis Nye. After being urged to run for President by his friends and the public, Bob Hope throws his hat in the ring. He runs under the slogan "There's Hope for America."

Wednesday, June 11
12:05, 2:40 pm

Purex Summer Specials: The World of Bob Hope (October 29, 1961) A documentary on Bob Hope's life and career told with photographs, film clips, and a score by Skitch Henderson. The show emphasizes Hope's humanistic concerns and travels around the world.

Today: "The Eternal Hope" (November 29, 1967) A photo-biography of Bob Hope, an interview with Bing Crosby, film clips of Hope's USO tours and a candid interview with Hope at home are part of this celebration of Hope's 30 years at NBC.

Friday, June 13
12:05, 1:40, 3:15 pm

Friars Club Testimonial Dinner—Radio (February 28, 1953) A roast in celebration of Hope's fifteenth year as a radio personality. George Jessell is the toastmaster. Guests include Milton Berle, Fred Allen, and others.

Dean Martin's Celebrity Roast (October 31, 1974) Bob Hope is the guest of honor in this celebrity roast conducted by Dean Martin. Jack Benny, Jimmy Stewart, Milton Berle, Don Rickles, Ginger Rogers, Flip Wilson, Reverend Billy Graham, Henry Kissinger, President Gerald Ford, Governor Ronald Reagan, and others.

Saturday, June 14
12:30 pm only

The Bob Hope Special: "Happy Birthday" (May 29, 1963) Hugh Downs hosts this celebration of Hope's 60th birthday and his 25th year with NBC. Guests include Frank Sinatra, Milton Berle, George Burns, Jack Benny, Jayne Mansfield, and others.

1:45 pm only

Happy Birthday, Bob (May 23, 1983) Bob Hope's 80th birthday celebration was a gala affair held at the Kennedy Center in Washington. It is part roast and part tribute with celebrity performers. President Ronald Reagan makes a special presentation.

Thursday, June 12
12:30, 2:45 pm

The Dick Cavett Show (October 4, 1972) In a conversation with Dick Cavett, Bob Hope discusses his brief boxing career and his radio days. He also tells anecdotes about the "Road" pictures and his relationships with the Presidents.

TRADING POST

KEN FOSTER, 36 FRANCIS STREET, BLACKBURN, VIC 3130 (PH: 878 1697)

wishes to buy records by Al Jolson, or will swap for Crosby LP's. He particularly wants "YOU AIN'T HEARD NOTHING YET" (Festival 12-1591 or FL 30206, English Brunswick LAT 8535 or US Decca DL 9037), Al Jolson With Oscar Levant, Golden Days of Radio (1938), A Legend Named Jolson, An Evening with Al Jolson, Al Jolson's Scrapbook of Memories, Say It With Songs, Al Jolson Radio Show (1938), Big Broadcast of 1935, Radio Broadcast Follies of 1935, Let Me Sing and I'm Happy (American),

JOHN WRIGHT, 17 THURECHT PDE, SCARABOROUGH, QLD 4020

is after video tapes of films featuring Russ Columbo and Al Bowlly. I believe John uses the VHS system. Can anyone help?
The Columbo films are "Broadway through a keyhole" and "Moulin Rouge". The Bowlly shorts were made with Monia Liter.

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THE Q.B.C.S. REPORT

From Peter Traynor:

BING'S BIRTHDAY PICNIC LUNCH - MAY 10TH

Brisbane provided another warm, sunny day for this annual function, held at Ron and Dawn Gillette's residence on the banks of the Brisbane River. About 20 members attended and shared a cake specially baked for the occasion. Events on the day included taped music of Bing and friends, video of selected Crosby film highlights, film quizzes, etc.

From Victor Bridger:

SECOND ANNUAL MEETING - JUNE 14TH

Before the meeting, a barbecue was held, and Vic Bridger, an old hand at such functions, really had his head screwed on this time! He arranged for all and sundry (except visitors), to bring and cook their own meat. Barbecues were supplied, and surprisingly, everyone proved very capable of looking after themselves.
There was no crowding, and as people arrived, they proceeded to get on with the job. Side dishes and salads were available from Vic's wife Beryl., and everyone mixed in and enjoyed themselves. The arrival time for most people was 4.45 as requested, apart from one late comer.

Martin Pitts started out, so he told us, as 3.00 pm but didn't arrive until 6.45 pm! The general idea was to have the meal out of the way before dark, but it was well and truly nighttime when Martin and his four ladies arrived.
Martin has been to the Bridger's place about five times before for meetings but always claims that he gets lost. However, one of our other members passed Martin about 4,30, one hundred yards from the house and going in the opposite direction. Someone said that he must have been 'distracted' by the women!!!???

A pleasant surprise attendance at the meeting was Victorian Jim McManus and his wife. Jim had rung earlier in the week to let us know that he was on a six month trip around Australia and was in Brisbane. Vic told him about the meeting and asked if he would be able to come along. He was due to leave on Saturday to go North, but rang back later in the week and said, "On this trip , what's another day!" . So along he came on the 14th with his wife. Following the meal, we had the meeting and Jim gave us a little talk on things down in Victoria and the activities there. His talk was appreciated by all and it was good to be able to converse with an associate with similiar feelings. No doubt Jim will relay his impressions of our club to his home state.

At the meeting, Vic Bridger stood down as President for the coming year in the belief that others in the group should feel that they are making more of a contribution. The new President elected was Paul Marsden who is the envy of all, because at any funtion where there is a quiz, Paul inevitably takes the prize. Vic will stay on as Secretary for the year and the Functions Committee of Les O'Donnell, Peter Traynor, and John Wright will continue their good work. Unfortunately, Les could not be there on the night as he had just undergone surgery on his hip. Arthritis had been causing him a great deal of pain, and Les had been waiting for some two years to get into hospital. Latest reports from Les reveal that he is doing so well that he may decide to walk at our Progressive Dinner in September. (Just joking, Les!)

After the meeting, there was a video showing of "We're Not Dressing" followed by supper (phew) and then "Blue Skies". The supper supplied by all the ladies was magnificent and everyone gained a few pounds (kilograms) but this did not not hold back those who gave vent to their feelings by singing along with Bing.

All in all, a terrific evening, and who knows, we may do what Jim McManus suggested (although we did have it in mind already), and sometime in the future, organize a group to invade Victoria by bus.

BITS 'N' PIECES

There is now a Bing Crosby rose available in Australia! Stephen Thomas drew it to our attention. Check your rose nursery to see if they carry it.

Last March, "White Christmas" was in the top ten in popularity in home video sales in the USA. In videocassettes, it was number 3 and on videodisc it was number 10. When you consider the population of the USA, that's a lot of tapes and discs sold!

Sad to note the passing of some of the greatest names in entertainment whose careers at one time or another were connected with Bing. Rudy Vallee at 84 would have to be the most senior of the group. Apparently he died whilst watching the celebrations commemorating the 100th birthday of the Statue of Liberty. I guess that Bing and Vallee must have appeared together at some time, although I have no record of it.
One early associate of Bing's was definitely Kate Smith. They both appeared in THE BIG BROADCAST and of course, were both major early stars of radio.
Benny Goodman was by far the most important of the trio - a giant in his field for over half a century. Goodman of course, appeared as a band member in a number of Bing's early recordings.

With a little luck, there should shortly be a new LP out from the USA featuring tracks taken from Bing's TV shows of the late 1950's and early 1960's. First time that this medium has been featured on an official release. More news to follow.

This is nothing to do with things Crosby and will probably not impress our friends in the UK or any country that has a colder climate, but the other day, we had SNOW fall in Melbourne! Now that is cold for this part of the world. Apparently it was caused by an icy blast straight from the Antarctic. Brrrr!

We still have the odd Crosby movie turn up on TV here. I don't know whether members in other states get the same films, but in recent times we've had "Birth of the Blues", Rhythm on the River" and "Anything Goes" - the 1956 version! Pity that the stations don't buy up some of the earlier movies again. But then, I suppose that if they started screening Bing's movies on a regular basis, we wouldn't have much need of our film evenings.

Dave Rentz:

Reviving radio's golden sound

Dave Rentz has one of those idiosyncratic radio voices which work so well on a medium where uniformity is usually the order.

It has none of the deep, sepulchral tones of a John Laws or the suave urbanity of a John West. It's American, husky and somewhat high-pitched. But it's also distinctive and has a quiet authority about it that makes you imagine that it's been on radio forever.

For more than eight years, Dave Rentz's weekly programme, "Hit Parade of Yesterday" has been one of the most popular sessions on Radio 2XX. "I've had some people say that my voice goes along with the music", he commented with a wry smile, "the music is crackly and so is the voice".

His choice of music is quite specific. Keeping within the period from the mid 1920s to the mid 1930s, "Hit Parade of Yesterday" is a weekly selection of many of the characteristic jazz tunes of the day. Not surprisingly, most are American, as these were the most predominant.

Some numbers have gone on to become classics. Others remain to this day obscure, although equally fascinating. Featured regularly are well-known artists like Paul Whiteman, Guy Lombardo, Benny Goodman and those with exotic names like Jack Teagarden and Bix Beiderbecke. These are also regular selections from some of the Broadway and Hollywood musicals of the time.

Though the program is mostly jazz in flavour, Rentz is careful about the use of the term: "You can't say what is and what isn't jazz. Many of the novelty tunes of the day have over time become classic jazz pieces."

Such is the case with Al Jolson, not usually remembered as a jazz performer. "Jolson switched from his traditional singing style to popular tunes which were called jazz at the time," Rentz says.

Within this chosen musical period, Dave Rentz admits that his selections are often self-indulgent. "I play the type of music I like," but he adds, "I've always imagined that other people would like it too, if they could be exposed to it." This has been borne out by frequent listener requests.

The sound of the era Rentz favours is predominantly acoustic, with liberal use of brass, in particular the saxophone. It's interesting that this instrument should be enjoying renewed popularity among contemporary rock groups. Apart from the occasional marimba, the music was also characterised by the harp-like sound of the celesta, adding a lingering, ethereal touch to the end of many songs.

"Hit Parade of Yesterday" includes little music beyond about 1935, the beginning of the Swing era. "Once the Swing era began", Rentz says, "music changed dramatically and there was little of the earlier nitty-gritty style of jazz".

This causes Dave Rentz some conflict of loyalty with artists whose careers spanned both eras. "I like Bing

Crosby's earlier efforts up to about 1934", he says, "after that his voice was probably better, but his style became more schmaltzy and less jazzy. Guy Lombardo, too, in later years was as schmaltzy as they come, but his early recordings in the mid 1920s sounded just like a jazz band."

On air, Rentz eschews much of the biographical minutia favoured by many music experts. Instead he plays his selections in blocks of three to five tracks, with brief details in between. Most of the records come from his extensive and still burgeoning collections. He estimates that his Canberra home holds some two metres of 78s and one metre of albums.

Growing up in San Francisco in the 1940s and 50s, Rentz was exposed to this particular style of music through the influence of his parents and grandparents.

He regularly bought old 78s at local fetes and Salvation Army stalls, although he no longer has some of these, much to his regret. "There was one disastrous period when my father felt that I had changed my interests and gave the whole collection back to the Salvation Army. I never saw them again."

In the early 1960s, when record companies began reissuing many old 78s on long-playing discs, Rentz began to fill many of the gaps in his collection. The music of the 60s, it seems had little impact

on him. As a student at the University of California at Berkeley, he well remembers the Haight-Ashbury period, but it held little interest for him.

Not that he is by any means a Luddite musically: "I like many of the American black groups. A lot of their music is very clever." Although he adds, "Much of modern rock and roll seems to be just noisy."

It's a measure of the popularity of "Hit Parade of Yesterday" that the program attracts people who are not regular 2XX listeners. Many dial-twiddlers, in that Sunday afternoon hiatus between sport and evening news, have come across the programme by chance and stayed.

His audience is surprisingly far flung. One Sydney lady regularly receives tapes of the programme from a Canberra friend and plays the music while driving. A Goulburn man is such an enthusiastic listener that during winter, when reception inside his house is poor, he takes his radio out to a draughty old shed in his backyard to catch the programme.

Rentz's collection is regularly in demand from local theatrical groups, as well as the other electronic media, for archival sound footage.

An entomologist by profession, Dave Rentz's work at the CSIRO involves him in making sound recordings of particular insects, running each recording through a computer and plotting it graphically. Record engineers use a similar process where they digitise old 78 recordings, before their reissue without that familiar 'bacon and eggs' crackle.

"It's fortuitous", Rentz says, "that my career and my hobby both involve a form of sound archiving."

Dave Rentz imagines that many of his listeners probably see him as an archive himself. "People think that I'm about 112 years old," he says in that whimsical and gently unassuming way of his. "I've had people come down to the station and ask 'Is Dave Rentz in?' and I say 'Yes, I'll go get him'. Then I show up at the door, much to their surprise."

"Hit Parade of Yesterday" features each Sunday from 5-7 p.m. on Public Radio 2XX.

—Philip O'Brien

THE NAME OF THE GAME IS *THE CROSBY*

The year was 1937. The place — Rancho Santa Fe near San Diego. The event — the first of what has become a tradition known as THE CROSBY. It all started as a result of Bing Crosby's love of golf and his concern for people.

Bing was a natural golfer, and he approached the game like he approached everything else, with a relaxed, laid-back style all his own. Bing took great delight in the game and played it as often as his busy schedule would permit. Had he devoted full time to his golf game, Bing, no doubt, could have made the pro ranks. Even as it was, Bing spent a considerable amount of his time with the guys who hit the little round ball for a living.

It was through this close association with golf that Bing became keenly aware of the financial plight of the early touring pros. The tour was different then. The large purses of today were unheard of, and of course, tournament events were far from plentiful. In fact, in the late thirties there were no winter tournaments at all, which made for hard times for the pros. Bing's concern for the welfare of his golfing pals prompted him to get them together with his Hollywood cronies for a winter tournament. The objective was golf, good times, and a little help for his friends.

And, in Bing's inimitable manner, the emphasis was on the good times. That first year saw such Hollywood greats as Humphrey Bogart, Allen Hale and William Frawley teaming up with a handful of pros for what turned out to be a rather soggy beginning. Only 18 of the scheduled 36 holes were played because of rain. But the "clambake" tradition had begun, and so had the tradition of giving. Bing picked up the tab so that all proceeds for the tournament went to charity. First place money that first year was the grand sum of $500 which Bing paid out of his pocket to its winner, a little known pro golfer by the name of Sam Sneed.

The fun and fellowship continued at Rancho Santa Fe until the pressures of war curtailed the tournament in 1943. Bing's ability to raise money through golf continued, however, as he traveled around the country doing golf benefits.

In 1946, Bing was approached by business leaders from the Monterey Peninsula to resume his tournament, this time at Pebble Beach. The sardine industry was declining, and the people of the Monterey area felt they needed an event to give their local economy a boost. Once again, it was the magic combination of Bing Crosby and golf that made the difference. So, in 1947, the tournament got underway again with a purse totalling $10,000 for 54 holes of play.

Over the years, the tournament grew in popularity with both professionals and amateurs. And the pro-am golf concept, which Bing devised, grew in popularity with the public. Bing's unique formula of combining big name celebrities with pro golfers in a laid-back golfing atmosphere proved so successful that the tournament became the biggest draw on the professional tour. Over the years, THE CROSBY has consistently maintained one of the highest TV ratings among all golf tournaments. And the prestige that came with success made invitations to play in THE CROSBY highly coveted. Presidents, well-known entertainers, celebrated sports figures and leading corporate executives considered it a high honor to receive Bing's invitation.

Success as a golfing event also meant success as a fund raiser, and, to Bing, this was the most satisfying aspect of the tournament. To ensure the charitable focus of the event, Bing maintained strict personal control over the tournament direction and finances until his death. His guidelines called for limiting commercial influence as well as guaranteeing that half of the proceeds for the tournament were available for charity.

Succeeding Bing as the tournament head, Kathryn Crosby followed Bing's directions adhering to the altruistic intent of THE CROSBY. She also expanded the celebrity scope of the tournament and continued to perpetuate the relaxed atmosphere that has always been a part of the Clambake.
The history of THE CROSBY is one steeped in the tradition of helping others — the early pro golfers, the people of the Monterey Peninsula, and the thousands helped through charities supported by tournament proceeds.

As THE CROSBY begins a new era, that tradition is being strengthened. Today THE CROSBY is a different kind of golf tournament with a new format, a new setting, and a new approach to supporting charity. It's a dazzling array of amateur golfers — a mixture of television, film, entertainment, sports, political, and business celebrities — paired in two-person teams competing for the benefit of worthy charities. And it's the largest charity purse ever, all of which will be distributed to charities selected by the players.

The new format truly maximizes the benefit to charity. Each team competing will share in the prize money, thus spreading the effects to a diverse group of charitable organizations around the country. It is this strong charity focus that makes THE CROSBY one of a kind.

While there are a number of changes in THE CROSBY you see today, there are still vestiges of the past that will never change. One is the fun-loving atmosphere. Another is the camaraderie of friends gathering for a relaxed game of golf. And, most of all, there is the celebration of life, Bing Crosby-style. And that is the name of the game.

BING...CELEBRATING AMERICA

Crooner, top-selling recording artist, Academy Award-winning actor, one of the biggest box office stars in history, consummate entertainer, Bing Crosby was all of these. But more importantly, Bing Crosby was an American — a devoutly patriotic American.

Bing celebrated America by celebrating life. He enjoyed life to its fullest. And he celebrated his own good fortune by passing it on to others, sharing his time, his talent and his love.

Bing loved his country. He took great pride in being an American, promoting American ideals and values in all he did. In time of national need, Bing was there to do his part, giving selflessly to the land and the people who gave him so much.

Perhaps the best demonstration of Bing's devotion to his country was through his wartime activities. By the time World War II broke out, the middle-class American boy who loved music and sports had become one of Hollywood's biggest box office attractions. Bing loved performing, so it was only natural that he use his special gift to aid his country.

And perform, he did. At military bases all over the U.S., England, France, Bing warmed the hearts and boosted the morale of America's fighting men. From doing five shows a day on the troop ship "Ile de France" enroute to Europe, to three shows a day at remote outposts near the German lines, Bing braved the dangers of war to bring a touch of home in song and memory. To Bing, these performances were the most satisfying and rewarding experiences of his career.

Between performances, Bing added his personal touch to the cause of victory by visiting the wounded, in hospitals and at the front lines. He carried to them the heartfelt thanks of millions of Americans back home, giving these young soldiers a reason to celebrate.

Bing not only sang for the morale of those in uniform, he also sang for money —money to support the war effort. "Buy, buy, buy, buy a bond" was the familiar tune heard around the country during the 1940s. And the voice singing the tune was even more familiar. Bing Crosby was quick to jump on the bond rally bandwagon to help raise some $14 million in war bonds.

Celebrating America in the movies was another way Bing displayed his patriotism. Bing's wartime movies carried a distinctive patriotic theme. In 1942 Paramount featured Bing along with just about every contract player on the lot to produce the high-spirited flag-waver "Star-Spangled Rhythm." And in 1944 Bing teamed up with Betty Hutton and Sonny Tufts for "Here Comes the Waves," a film with a strong recruiting message.

Help!
A CRIPPLED CHILD
TO SEE THE WHITE
AGE

Bing's most famous musical, "Holiday Inn," was a slice of pure Americana, centered around the American holidays. While its nostalgic theme touched everyone who saw it, "Holiday Inn" gave America something more — the most successful song ever written. Bing's recording of "White Christmas" has become a part of our culture. During World War II it was the song most requested on Bing's overseas tours.

Bing's singing of "White Christmas" brought tears to many a soldier who was far from home. To these soldiers, Bing represented the America they loved and were fighting for. And this song in particular, reminded them of home. "It was really sad," Bing recalled. "It was a tough song to sing."

Even during his hectic schedule of films and personal appearances, Bing still found time to star in "one-reelers" for the Armed Forces. The familiar "Road" series with Crosby and Bob Hope provided an entertaining format for these short military messages to our World War II troops. "Road to Victory" was an uplifting one-reeler that did a lot to boost morale wherever it played. In "Road to Home" Crosby and Hope used clips from previous "Road" pictures to carry a message for the navy.

Bing's dedication to the cause of freedom continued after World War II with a variety of public-spirited projects like Radio Free Europe's Crusade for Freedom and the short feature "Road to Freedom" which Bing made with Ann Blythe.

Our men and women in uniform were always close to Bing's heart. After the War, Bing continued his support of the Armed Forces through performing in USO shows, giving exhibition golf matches and speaking on their behalf in public service announcements.

Patriotism and charity are cut from the same cloth, and Bing Crosby wore both with pride. Bing's long-enduring golf tournament is certainly testimony to the latter. Over the years millions of dollars have been raised for charity through this event.

A great number of charitable causes around the world have been touched by the Crosby generosity over the years. And many more will undoubtedly reap benefits from THE CROSBY tournament this year and in future years. Bing's Celebration of America through giving to the underprivileged is unquestionably still continuing today.

Bing Crosby was a man of enormous power and influence. He was known the world over, and counted among his friends many of the most powerful and famous people in the world. Yet Bing never forgot those who were less fortunate. He gave them reason to celebrate.

Bing Crosby was a part of Americana for over four decades. He became part of the fabric of American life. This year, as we celebrate America with THE CROSBY tournament, we are also celebrating the memory of a true American — Bing Crosby.

COLLECTORS' CORNER

A couple of interesting items opposite. Above is the familiar Australian Parlophone issue of Bing's January 25th, 1929 solo with the Sam Lanin Orchestra, "I'm Crazy Over You".

Below is another copy of the same record which recently came into my possession.

The interesting thing is that this is the same release, the Parlophone logo and the words immediately below the left side of the name have been obscured by the stuck on label as seen here. The Capitol logo appears on both sides of the record.

Obviously, there is some simple explanation for this. I just don't know what it happens to be!

Perhaps some kind reader would care to elucidate.

Surely this must be the most re-issued long play recording of all time! Christmas records come and go but "Merry Christmas" goes on forever! Remember reel to reel stereo tape? It didn't last long, especially when cassettes came along, but while it was around there were a number of Crosby issues made. I've seen "High Society" and I have a copy of one of Bing's singalong LP's in this medium. Can any member supply a complete list of Bing's reel-tape issues?

From Mrs G Alligon, Burwood

I am writing to thank you and your magazine for giving my late father Bernard Brusey such pleasure in your articles about Bing and the great companionship you all share.

My father often wrote to you about his experiences, and one particular article he wrote was published in the May edition and found its way to Sweden to a Mr Rune Edvardsson. Mr Edvardsson wrote to my father 2 days before he died of cancer on June 12th, saying that he had read Dad's letter and how he shared his love for Bing. He also added that he and his family were praying for Dad.

My father shed a tear, to think that a perfect stranger cared. It just shows you that although Bing is dead, he still touches us. It gave Dad so much happiness at the end. My father requested Bing's song "When I Leave The World Behind" to be played at his funeral.

Thank you Bing and Mr Rune Edvardsson.

From Martin Arnold, Frankston

Several years ago, when I was a blue-eyed boy of 12 (!), I picked up an old B.R.S. acetate in an opp. shop. The disc had neither label nor inscription, so you can imagine my surprise when I got home and played it and discovered that the record was in fact the famous (or infamous!) "Wrap Your Troubles In Dreams" fluff. I guess that there must have been many private cuts of that one in the good old pre-tape days.

From John Bassett, Essex

The "Voice of The Stars" UK 78 disc was issued in May 1935, not late 1934 as stated in 'Collector's Corner' in the last issue. (Thanks John, we stand corrected. BM)

From Clyde Wilson, East Reservoir

I was very sorry to learn of Les Saynor's passing. I was talking to him for some time at our last barbecue and found him to be a very nice person indeed. I watched "Anchors Aweigh" the other

week and I am almost certain that Harry Barris appeared for a few seconds at the beginning. Can you confirm this?
(I can't find any reference to Harry Barris appearing in this movie in my film books, Clyde. Can anyone confirm or deny this?)

From Charlie Chapman, Punchbowl

Recently, one of our TV channels scheduled the film "Starmaker" for the wee small hours of the morning. Having not seen this movie since it came out in 1939, I set my alarm with happy anticipation. On awakening from a deep slumber, my wife and I settled down in front of the TV set, eagerly awaiting the dulcet tones of Bing singing "A Man and His Dream", and all the other great songs from this movie. You can imagine our disappointment when the movie, although called "The Starmaker", had nothing to do with the Crosby movie. I guess it was just too much to ask for!

From Girvan Paterson, Oakleigh

I particularly enjoyed the article written by Brazillian member João Daudt D'Oliveira Neto, in the last issue. I'm sure it sums up the way that most Bing fans feel about the golden voiced one.

Great news too from Steve Hoffman regarding the proposed Bing CD releases, although Bing has appeared on Compact Disc (Bing and Basie) this will be the first 'official' Crosby launch in this new medium. I would strongly urge all Bing fans to support this historic milestone and buy these CD albums, whether they own a CD player or not! It's important to make this a big success for Bing and see that he gets a good send off on this recording medium of the 21st Century. If it's a flop, it could be a long time before they release more Bing.

Speaking of laser technology, it my be of interest to know that Bing was one of the first to appear on Laser Video Disc. In the original MCA 'DiscoVision' catalogue of 1978 was the movie "Going My Way". Incidentally, appearing on Video disc right now in the USA are the films "High Society" and "White Christmas" and a just-released sparkling new print of "Holiday Inn" with a digitally-cleaned CX encoded soundtrack. And remember, when it's on Laser Disc, it's there for keeps, and the quality will blow any video tape away. Let's hope it flows onto the PAL system. With Laser players now selling for as little as $499, it's too good to miss.

From Vern Taylor, Portland

I am going to New York in May, as well as Washington D.C. for research on the Kraft Music Hall, I have appointments with CBS, NBC, ABC, J. Walter Thompson, the New York Times, the New York Public LIbrary, the Museum of Broadcasting and the Kennedy Centre for the Performing Arts in Washington. All these good people are welcoming me with open arms and have promised to be as helpful as was the University of Wyoming, the PPB in Los Angeles and all those former KMH alumni were last year. Believe me, this project (the KMH Book) is going to be completed and a fine big book (a textbook for the teaching of programming) will be printed.

Russ Rullman and Bill Osborn are going along on my 11-day trip. They will help make notes but, mainly, they will take charge of the off-hours things. Both of them know New York well. I have contacted Richard Pearson; hopefully we can all get together while we are in Washington.

When the book gets out, the technicians I have written about in the final CROSBY VOICE article, men like Ted Denton, former head of CBS Engineering, Norm Dewes former mixer for Bing, Murdo MacKenzie, John Mullin, Bob McKenny, former mixer on the Chesterfield series and Norm Blackburn, former vice-prexy with the Thompson Company and Carroll Carroll, former Thompson radio writer will wire a party I will throw at Lakeside. They will set up TV and mike placements in Lakeside's beautiful dining room and videotape the whole thing as a souvenir!

(A few weeks later, Vern wrote this follow-up)

Returned yesterday from New York and Washington DC. Everyone was generous with their time with us and made all of it go smoothly. We now have all the information one every one of the Kraft Shows featuring or starring Bing, all the songs, all the guests, all the facts. The complete list will, of course, be part of the book "HAIL KMH!" along with the expanded text.

From Frans van der Kolff, Amsterdam

The article by João was most interesting. Maybe I'll write to him one of these days. He may know more of the Spanish "rebroadcasts of the KMH in the forties. I have some of these on tape and

would like to know more about them. It's good to have the alternate takes from the "Bing Sings While Bregman Swings" LP on that new release. Maybe it would be nice, sometime, to have an article on the early Crosby societies. You hardly ever see anything about them in the the magazines and I find it almost impossible to obtain any old journals such as the Crosby Post. These clubs must have had quite a following, judging from Bing's popularity at the time. Very good news that MCA is planning to release some Crosby CD's later in the year. LP's are on the way out and Compact Discs are the new growing market. On Dutch radio, we already have several shows that play nothing but CD's.

From Keith Parkinson, Eccleston

Colin Pugh tells me the ad he ran in the last Crosby Voice paid off and that he has now secured all the back issues he needs to give him a complete run of the magazine. He also studies magazine covers diligently because he tells me that the December '85 mag. was numbered 34 and the February '86 numbered 36. I told him a different rate of arithmetic applied down-under!
(It certainly does Keith! And don't let anyone tell you any different. BM)

From Richard Pearson, Arlington

Despite the stifling heat (95°F), we enjoyed ourselves at the Tournament. There's something nice about wandering over a beautiful golf course at Bermuda Run and seeing celebrities sign autographs and enjoying themselves besides. The tournament seemed well organized and deep down I had a feeling that Bing would have been very proud of how well Kathryn ran the show! Mrs Crosby appeared very gracious and charming and so young looking, Indeed our greatest disappointment was in not being able to talk to her more. But to be fair, I did manage to get her to autograph my programme and it was our own fault for not finding her on the practice green a few minutes before she was scheduled to tee off. An unexpected bonus was seeing her son Harry playing alongside her. He looks like a hell of a golfer too! Unfortunately, Nathanial did not appear to be there. All in all, I think everyone - spectator and player alike - had fun at the Tournament. It would have been the perfect event for a group of Crosby fans to charter a bus or large van and journey down to North Carolina and enjoy the whole atmosphere of the event.

Crooners!

YOU LIKE 'EM or YOU HATE 'EM!

What is your opinion of Crooners? Do you fall for their songs or call for their blood? This article discusses some Crooners whom the microphone has sent soaring to fame

By ANGUS QUELL

"**AN age that doesn't strangle crooners at birth isn't civilized. . . . The crooner belongs to the United States, where he is a development of that quaint social theory that, however virile a man may be among men, he must be a whining worm to his womenfolk. I feel sure that he is regarded by all self-respecting males as an insult to his sex.**"

This was the outburst, the other day, of Mr. Edward Dunn, musical director of Durban. I dare say it was received with tremendous applause. There are many in this world who are waiting for the day when crooners will be horsewhipped in public.

For, among the entertainers of radio and screen there is no one so hated as the man and woman who dare to class themselves as crooners.

But, crooners also are liked. They are not merely popular but also absurdly rich. The croaking of a sex-starved lullaby has enabled these svelte young people to marry, have families and pay the heavy demands of income-tax officials. Crooners possess private lives and, for the most part, they are respectable lives.

Few of them, however, are permitted to live their private lives in peace. Every day the B.B.C. receives sackfuls of protesting letters. A Colonel Blimp, mixing himself a night-cap and idly turning on the radio for a musical background to his drink, has been affronted by someone singing something about *Blood on My Saddle*.

Curates, who themselves are often guilty of crooning in church, also protest. There are piles of letters from that host of highbrows who are furious at any entertainment which has a lowbrow, popular appeal.

With a sigh, the pundits of Broadcasting House go into another huddle to decide whether the crooner shall be banned for evermore from the microphone. Is there nothing to be said for the crooner? Actually, the thousands who delight in crooners rarely tell the B.B.C. about it. Letters, for the most part, come from the protesters.

NEVERTHELESS, crooning is popular. Even the music-halls now have microphones affixed to the stage so that singers with weak throats but attractive soft voices shall be heard by all. There is no doubt that without a microphone, the crooner could not exist. In an ordinary concert hall his voice would sound weak and amateurish.

He has been born in an era of gramophones, sound tracks and non-echoing studios, and is making the most of it.

The chief objection to crooners is their unashamed sentimentality. It is a sort of "strip tease" of the emotions. They are all lost or abandoned loves, not the "boy who met a girl" but the "boy who lost a girl." There are many thousands of such in the world, but their emotional outpourings are not for the man who was married by the girl and now finds it impossible to lose her.

Apart, however, from the unhappy sex-starved theme of the songs sung by the crooner, what of the voice quality itself?

"I don't really croon, I just sort of shout," says Evelyn Dall who astonished a judge the other day by admitting that she earned £50 a week. But even in Miss Dall's shouting there is a deep melancholy, expressing the sadness of modern civilization.

The Americans call crooning Intimate Personality Singing. It is he singing to she, and not ashamed of his emotions. Personally,

Dick Powell. He bought a banjo at a pawnbroker's . . . and began to sing

I have heard Italian tenors in the best of opera who sobbed and mushed the music in an emotional manner much worse than the most passionate of crooners.

Consider, for example, Rudy Vallee, who has often been called "the Father of All Crooners." Rudy was born of an Irish mother and a French Canadian father. At Yale he became leader of the football band. He practised the saxophone in between studies.

If you had been gadding around the night-life of London in 1924, dancing at the Savoy, you might not have noticed the ordinary young man who played the saxophone in the Savoy Havana Band. But there was the crooner who was soon to become world famous.

It happened on the night of January 8th, 1928, in the dance joint in New York known as the Heigho Club. Things were going rather slow that evening, and the manager of the dance hall handed Rudy Vallee a little red megaphone and told him to do something.

Rudy hadn't the slightest idea what to do. He just whispered "Heigho, folks," through the megaphone and then, on impulse, sang the song which the band was playing. It was the way he sang it that caused the fuss. Crooning was born, and a fortune began to pile in upon Rudy Vallee.

"CROONING" says Vallee, "is natural singing as against trained singing. Crooning expresses great and simple sentiments in a way that anyone can do. If it hadn't been for me, thousands of boys and girls all over the world would still be too shy to step up with their music at the local fireman's benefit—while to-day they're earning maybe a thousand dollars a week, and they're famous. I gave them that. . . ."

He now has a luxury mansion in Maine. A mad, musical mansion if you are lucky enough to find yourself invited there as a guest. All the bedrooms are named after songs that have made him famous. And each, with its private bathroom, is of a different colour.

Pick up a cigarette box in the bedroom assigned to you, and it begins to tinkle the song after which the room is named. Mad, I agree, but amusingly mad and worthy of a crooner who is as happy as his songs are sad.

"The Father of All Crooners" is Rudy Vallee, one-time saxophone player at the Savoy

London has recently been raving over another millionaire crooner, Harry Richman. It is no secret that he received £500 a week at the Cafe de Paris, and an equally large salary for his music hall appearances. Harry Richman is in a position to buy aeroplanes and hire pilots to fly him across the Atlantic. And, believe it or not, he does it because he likes it. There is plenty of publicity for him in other directions.

HE was not always in this enviable position. In fact, as an orphan at the age of thirteen he picked up with a street fiddler and secured his first professional engagement at a theatre for coloured folk in Chicago. Needless to say this double turn was a flop, and Harry was reduced to playing the piano in the cheap cinemas of the silent days.

There were moments when he thought he was on the road to success. For a year and a half he partnered Mae West. But even that petered out. Harry gave up the show business altogether and became a travelling salesman in ladies' underwear.

It was the microphone that brought him to success, as it has done all the other crooners. Harry Richman had to sing over the radio that famous ditty, "Does the Spearmint Lose Its Flavour on the Bedpost Overnight?" He made the song and the song made him.

He started his own night-club. He began to star in Ziegfeld's Follies and George White's *Scandals*. He began to appear on the films. He opened other night-clubs. To-day, he owns successful restaurants as far apart as Florida and New York, spent £40,000 on flying last year, and now intends to fly across the North Pole.

Crooning did it all. Meet him away from the microphone, and he is very likeable. He has his likes in turn—cornbeef hash, spats, biographies, fishing and swimming.

Consider another world-famous crooner, Bing Crosby. Those who have seen Bing on the films know that he is no ordinary singer. Producers have even dressed him up as a cowboy and made him sing on horseback. He came through the ordeal with tremendous success.

Perhaps he is the greatest exponent of crooning. His voice has a remarkable range. It is both a tenor and a baritone. can shout a fast swing number, scat, croon sentimentally, or sing a negro spiritual in a fashion reminiscent of Paul Robeson.

"In essence, Paul Robeson is the supreme example of crooning"

Bing Crosby, who was being trained for a lawyer's office, ran away from home with a big drum. He wanted to beat his way to success. He arrived at Los Angeles without a penny for food. He sold his drum.

He joined forces with another young man and the two sang in cheap music-halls. One evening Paul Whiteman, the King of Jazz, dropped into the music-hall. He engaged them to appear with his band.

Crosby and his partner went on tour with Paul Whiteman. A third singer was added to make a trio and they were known as Paul Whiteman's Rhythm Boys.

After appearing in the film *King of Jazz*, Bing Crosby left Paul Whiteman and took a chance, singing by himself at the Cocoanut Grove in Los Angeles. It was a favourite rendezvous for film producers and their stars. Within a few months filmdom had grabbed him. He was on the way to fame and fortune. He married Dixie Lee, the

Bing Crosby is perhaps the most successful of film crooners. This scene is from his new film Waikiki Wedding

film actress and, the last time I was in the vicinity of his magnificent Hollywood home, he had three children and a millionaire's bank balance.

The ranks of crooners have now increased. A new one is born overnight. They are of all kinds—torch singers, scat singers, negro singers, lullaby singers. The scat singers (the men who shout any nonsensical noise that comes into their head, to help rhythm) were begun by Cab Calloway. Harry Roy, in England, is our most efficient exponent.

Many crooners adopt the negro style of singing, husky and deep. In essence, Paul Robeson is the supreme example of this type of singing. Nina Mae McKinney has adopted a style of her own, and there are many who find delight in the "sore-throat" style of Louis Armstrong.

DICK POWELL, seeking fame as a crooner, found no one particularly interested in his voice. Instead, a band conductor of Indianapolis offered him a job as banjo player. Not having a banjo, nor the money to buy one, nor the knowledge of how to play it, Dick Powell accepted the job.

He borrowed enough money from the conductor to buy a banjo at a pawnbroker's. He drove his landlady and his neighbours almost to distraction learning how to play it. He persuaded them all to come and hear him at his public appearance. They did,

Harry Roy and his wife, Princess Pearl, in a musical interlude. Harry, this article maintains, is Britain's best crooner

and cheered enthusiastically.

As an encore he sang. He crooned. He was an even greater success. Within a few weeks, film scouts had spotted him. He was signed up. His film career was a huge success. Now he has an income which each week runs into four figures.

Sophie Tucker is the rock of Gibraltar among crooners. Even though she admits to being fifty years old, she has been singing hot songs ever since she can remember.

Actually, she appeared in an early musical film, a thing called *Honky Tonk*, in which she offered such numbers as "I'm Doing What I'm Doing for Love," "He's A Good Man to Have Around," and "I Don't Want to Get Thin."

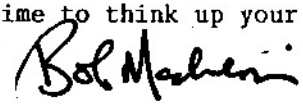
All things considered, Sophie Tucker would rather forget that first appearance altogether. She will tell you frankly that she was awful!

Such are the crooners of to-day. You may hate 'em or love 'em, but the fact that they exist, that their fame increases with their bank balance, proves that crooning is liked by the masses. And those who provide the bread and circuses of life, fully intend that crooning shall live.

##

And that's where we'll leave this edition of the Crosby Voice. Next issue we will have Vern Taylor's promised article 'Transcribing Bing' which sounds like something really special.

Don't forget, our anecdote competition is open to all members in all countries and we have made the closing date for entries December 31st, so that should give you plenty of time to think up your entry. Until then, this is



BACK PAGE SPECIAL

Arnold **By Kevin McCormick**

****
MAJOR AUCTION - THE LES SAYNOR COLLECTION (I)
****

1. Closing date for all bids is November 14th, 1986.
2. All bids are to be in Australian $$$.
3. Bidders to pay all packing and postage charges.
4. Please do not send money unless notified of wins.
5. Only one bid per item will be accepted. Your first bid is your final bid. Only winners will be notified.
6. Please address all bids and correspondence to:
   BARRY SAXON, 20 COMER STREET, EAST BRIGHTON, VICTORIA, AUSTRALIA 3187

NOTE: In most case, quality is extremely good. Les really looked after his records and it shows.

TEN INCH LP'S

Der Bingle (Aust Coronet), Some Fine Old Chestnuts (Aust Festival), Stardust (UK Bruns), Der Bingle (UK Fontana), Song Hits From Broadway Shows (Aust Festival), Jerome Kern Songs (Aust Festival), Down Memory Lane (Aust Festival), Road to Bali (Aust Columbia), The Country Girl (Aust Col), Bing & Connee (UK Bruns), Cole Porter Songs (Aust Brunswick), Call Me Madam - Guys & Dolls - Lost in the Stars - Texas L'il Darlin (US Decca).

TWELVE INCH LP'S

I'm an old cowhand (Aust Fest), Bing Crosby at his Extra Speciale (Avenue Int), BC in Hollywood (Aust CBS - 2 LP's), Young Bing Crosby (Vik), White Christmas (Aust Col), Bing's Party (UK Artistic), Travelling two beat (Jap. Capitol), Gang Song singalong (WB USA), High Tor (Aust Fest), Hits From Finian's Rainbow (Fiesta), Guys and Dolls (Reprise), How the West was won (Jap. RCA) , Road to Hong Kong (US Liberty), Xmas sing with Bing around the world (US Decca), Paul Whiteman & his orch - featuring BC (US Col), Return to Paradise Island (Aust Reprise - stereo), Drifting and Dreaming (Aust Fest), 3 Billion Millionaires (United Nations), Bing Crosby Sings (Vocalion), Paul Whiteman & Orch Vol 2 (Dutch Grannyphone), Paul Whiteman Vol 2 (US Victor), Bing and Como (Broadway International USA), Crosby Classics (Aust Coronet), The Jazzin' BC (Historia Germany), Soft Lights and Sweet Music (US Pelican), My Golden Favourites (Aust Calendar), Hollywood Sings (UK Living Era), Both sides of BC (USA Curtain Calls), GreatCountry Hits (World Record Club, also Capitol - both Aust), Bing in Paris (Aust Calendar), Voices of the Singing 20's (Aust Parlophone Aust), Dick Tracey in B Flat (Curtain Calls USA)

(II)

Among my Souvenirs (UK Ace of Hearts), Old Masters - Vols 1,2 & 3 (UK Ace of Hearts), Bing - early 30's Vol 1/2(UK Ace of H), Bingo Viejo (UK London), At My Time of life (Aust U.A.) Feels Good Feels Right (US Decca), Crosby Collection - Vols 1, 2 and 3 (Aust Col), That's what life is all about (Aust U.A.) Big Broadcast of 1932 (Soundtrack USA), Rhythm on the range (UK Coral), Bing sings the great songs (UK MCA), When Radio was king (USA), Rare Style (UK Ace of Hearts), Two UK Coral: I love you truly, Day dreaming, Jazum 40 USA), Music For Pleasure - Bing (MFP Aust), Favourite Melodies (Windmill UK), Greatest Hits 1946-53 (Belgium issue), Bing with a beat (USA RCA), Bing Goes Latin (German MGM), Little Spanish Town (Aust MCA), El Senor Bing (Aust MGM), Gus Arnhiem - on air 1931 (Crosbyana Vol 3), Crosbyana (USA BR111) The Rare Ones (USA Broadway), BC Collection Portrait (French) Judy and Bing Mail Call (Tandem USA), Bing & Basie (Aust Daybreak), Bing & Dinah Shore (Sunbeam USA), Bing & Co (Aust MCA), Bing and Louis (MFP Aust)also (Jap. Capitol), Tribute to Duke (Concord Jazz USA), Stars of silver screen (USA), Song of the Islands (MCA Aust), B & Dixieland Bands (Fest Aust), Songs I wish I'd sung the first time round (Aust Fest), Andrews Sisters 1,2&3 (UK Coral), Bing with Hope and Lamour (Radiola USA), Mr Crosby & Mr Mercer (MCA Coral Aust), Bing and the Andrews Sisters (2 LPS) (MCA Aust), Bing with Glenn Miller (Broadway USA), 50th anniversary concert (Aust U.A.), I'll sing you a song of the islands (UK COral), Seasons (Aust Polydor), Tribute to B.C. Vol 1, Southern Memoir (London UK), Bing goes Hawaiian (Aust Calendar), Voice of Bing in the 1930's (Bruns USA), Legenary Performer (RCA Aust), B.C. story Vol 1 - 2 LP's (Epic USA), Bing sings while Bregman Swings (WRC UK), All Star Festival (United Nations), America I hear you singing (Aust Reprise - stereo), Top hat white tie and Golf shoes (USA pirate), That Xmas Feeling (Aust MCA), Great songs of Xmas (Goodyear Aust), Robin & the 7 hoods (Aust Reprise - stereo), Songs of a lifetime (Aust Philips), A Time to be Jolly (Aust Daybreak), A Couple of song and dance men (U.A. Aust), Francis Ethel Gumm & Harry Lillis Crosby (Legend), Bing's Beaus (USA pirate), George Gershwin Songs (Jap. MCA), Golidlocks ((USA Disneyland), Golden Age of American Radio (Aust U.A.), The Final Chapter (BBC U.K.), Blue Skies (Soundtrack USA), Thoroughly modern Bing (Aust EMI Stateside), Merry Xmas (US Decca), Do You know it's Xmas (Hammard Aust), Christmas with Nat Cole, Bing and Dean Martin (Capitol), High Society (WRC Australia), Bing Crosby Show with Frank Sinatra Guest (Sinatra Society of Australia), Songs Everybody knows (Aust Fest)

Shillelaghs and Sharocks (Aust MCA), Irish Eyes (Aust Fest), Hey Jude Hey Bing (Amos USA), Little Bitof Heaven (Aust Fest), Holidy in Europe (Aust Fest), Wrap Your troubles in dreams (RCA USA), Ali Baba (Wonderland USA), Mother Goose Songs (Golden Aust), Around the World (Summit Aust), Bing on V-Disc (Japanese label), The Hollywood Story (Mr Pickwick - France), Evergreen (Aust Philips), This is BC - 2 LP's (RCA Aust), Two favourite stories (MCA Aust), Frank Sinatra and Bing Crosby (Joker Italy), Fancy meeting you here (RCA Jap), South Pacific (Reprise Aust), Rhythm on the radio (Startone USA), Rare Early Records (Biograph USA), Bing (Jazum 39 USA), Crosby Classics Vols 1 & 3 (Axis Aust), Bing sings for children (Aust Festival).

Totem (USA) releases: 1002, 1003, 1004, 1007, 1008, 1009, 1013, 1015, 1016, 1017, 1022.

Bing's Hollywood (Aust releases): Pocketful of dreams (MCA) also (Fest), Blue Skies (Universal), The Road Begins (Fest), Pennies from heaven (Fest), Blue Skies (MCA), Easy to remember (Fest) also (MCA), East side of heaven (Calendar), Swinging on a star (Fest), Zing a little Zong (Fest), Sunshine Cake (Calendar), Anything goes (MCA), But beautiful (Fest).

Australian Private Issues: Prelude to Hollywood, Going Hollywood - Vol 1 (two versions), 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17.

Empty saddles, Strike up the band (Vols 1 & 2), Good and Rare (Vols 1,2,3,4,5),Just a little lovin' (Vols 1 & 2), Shhh Bing (Vols 1, 3 & 4), Bless 'Em all, Music Hall Highlights (Vol 1, 2 and 1937-41), Bing & Buddy - Cole that is, Bing, Buddy and Rose - Clooney that is, Philco radio time, Movie Featurettes 1931, Around the hall Vols 1 & 2, Holiday in Europe Rehersal.

The Chronological Bing Crosby: Vols 2,3,4 & 5.

Spokane (USA) releases: 2,3,4,5,6,8,9,11,12,18,19, 20, 21,22,23

A couple of rare ones: Unlabeled white label disc: Radio songs from the late 40's, early 50's. Origin unknown.
Bouncing with Bing on the Kraft Music Hall - late 60's UK issue.

SEVENTY-EIGHTS - All Australian Decca

Nightingale Sang/Only want a buddy, A fine romance/Way you look tonight, A blues serenade/Waltz for old times sake, How soon/

AFter you've gone, A gal in calico/Oh but I do, No business like Show business/Anything you can do, Among my souvenirs/When you make love to me, All thru the day/Til clouds roll by, Everybody step/Serenade to old fashioned girl, Couple of song and dance men/non-Bing, Aren't you glad you're you/In the land of beginning again, ALong the Navajo trail/I can't believe that you're in love with me, My baby said yess/A friend of yours, All of my life/More and more, Accentuate the positive/ There's a fellow waiting, Amor amor/Long ago and far away, Hello mon/Boy in khaki, Road to Morocco/Put it there pal, Easter Parade/Abraham, Anniversary waltz/Darling je vous aime, Apple for teacher/Man and dream, Ah sweet mystery/I'm falling in love, Song of the isalnds/Aloha oe, Tumbling Tumble weeds/ Along Santa Fe trail, In mission by sea/Angels sing, Spaniard/Alexanders Ragtime, Song of old Hawaii/Waltz you saved, A Crosby Xmas (2 sides), Accidents will happen/And you'll be home, Marshmellow World/Autumn leaves, So tall a tree/All my life, Aske me no questions/I want to be loved, Careless hands/Fella with umbrella, Haunted heart/Bluebird sing in, 160 Acres/Baby please come home, Ain't doing bad/Ann.Song, Bali Hai/Some enchanted evening, Blackball fery line/non-Bing, Bon Nuit/Own little house, Milady/Beyond the reef, Busy doing nothing/non-Bing, Ballarina/Gold earings, But beautiful/ Experience, Sox don't match/Blue, Blue skies/See you in Cuba, I'll remember April/Begin Beguine, Personality/Beautiful luv, Bells of St MArys/I'll take you home again Kath, Biaia/You belong in my heart, Blue shadows &White gardenias/Sing me a song of the islands, Conchita Marquita etc/Bombardier song, Happy holiday/Be careful its my heart, Blues in the night/ Moonlight cocktail, Birth of blues/Waiter Porter Upstairs maid, Be honest with me/Goodbye little darlin, Camptown races./Beaut dreamer, Melancholy baby/Between kiss and sigh, Sweet potato piper/Between 18th & 19th, Blue Hawaii/Sweet is word for U, Xmas in Killarney/Pop a Santa clause, You're wonderful/ Chattanooga shoeshine, Connecticut/Luv to live in luvland, Kentucky babe/Xmas song, Constantly/Moonlight becomes U, Clementine/Lamplighters serenade, Folk who live on hill/ Can I forget U, Yes Indeed/Chapel in Valley, Cirribirribin/ Tea 4 2, 2 shillelagh O'sullivan/Never be afraid to go home, Dear hearts/How can you buy Killarney, Sunnyside of street/ Does your heart beat for me, Macnamara/s Band/Dear old D. Simple life/Dearly beloved, Symphony/Day by day, Tooraloora/

Day after forever, Don't fence me in/3 cabalerros, Dream (V)
girl of Pi K I/Sweet tart of sigma chi, Dear little boy of
mine/Mandy is two, Shepherd serenade/Do U care, Humpty dumpty
heart/Deep in heart of Texas, Daydreaming/Whistlers M I L,
Just one word of consolation/Dear old girl, Hawaiian Paradise/
South seas island magic, Where River Shannon flows/Did you
mother, Deep purple/Stardust, Moonburn/My heart and I,
Little sir echo/Down by old mill stream, Girl with pigtails/
Devil may care, Little lady make believe/Don't be that way,
Easy to luv/Last mile home, Emperor waltz/Friendly mountains
East side of Heaven/Sing song of sunbeams, Friendly islands/
Looks like cold winter, First Knowall/12 days of Xmas, Top of
morning/4 winds 7 seas, Farway places/Tarratalarra, Feudin'
fighting/Who threw overhauls, God est ye merry gentlemen/
Faith of fathers, Funny old hills/I have eyes, Galway bay/
My girl's Irish girl, Gota get me somebody to luv/Rose of
Santa rosa, Getting nowehere/They say it's wonderful, Siboney/
Good good good, Got moon in my pocket/Just plain lonesome,
Going my way/Swinging on star, Poor old ROver/Gypsy luv song,
Girl with pigtails in hair/Devil may care, Gorilla my dreams/
If I had my way, Go fly kite/Still bluebird sings, Home
sweet home/May good lord bless U, Home cooking/Lock stock etc,
Life is so peculiar/High on the list, Here comes Santa C/
You're all I want for Xmas, Quicksilver/Have I told you lately,
Katrina/Headless horseman, EverywhereU go/How it lies,
Night and day/Hasta manana, That sly old gentleman/Hang your
heart iof hickory limb, San Fernando Valley/It could happen
to U, Makes no diff now/Old Kentucky Home, Same old Shill/
Irish Eyes smiling, Atchison Topeka/talk of town, Welcome
to my dreams/Anybody's spring, Dreamer in me/Silver on sage
When bloom is on sage/It's lonely trail, Swanee Ribber/Easy
to remember, Old man river/I've told every little star,
I've got my captain working/U keep coming back, Song of
freedom/Plenty to be thankful for, Laugh & call it luv/
Pocketful of dreams, Would U/I'd rather be me, I'd know
you anywhere/My buddy, Sunday Monday Always/If U pleases,
San Antonio Rose/If I knew then, Stub your toe on moon/
Riders in sky, When world was young/Isle of Innisfree,
Iowa Indian Song/Way back home, Mule train/Ichabod,
I cross my fingers/I didn't slip, Meadows of heaven/I luv U,
We'll gather lilacs/I still suits me, That's how much I luv U/
I do do do like U, It's been a long long time/I can't begin
to tell U, I promise U/Lets take long way home, Til reville/

I don't want to walk without U, I want my mama/No te importe saber, You are my sunshine/I an't got nobody, I luve U truly/ Just a wearying, You are my heart's delight/Jeannie with light brown, I surrender dear/It must be true, I wished on the moon/Takes 2 to make a bargain, Mr G & Mr S/I winder what's become of Sally, I'm thinking tonight of my blue eyes/Old oaken bucket, Drifting back tro dreamleand/Singing sands of Alamosa, Blue of night/Waiting for chips, Building sailboat of dreams/Wrap your troubles in D, Misto Christopho Columbo/ Cool of evening, Little hula heaven/Sweet Lelani, Is you is/ I'll be sing U, Sept Song/I'll be hiome for Xmas, Lazy/ I 'll capture your heart, I'll se U in my dreams/With this ring I thee wed, I'll s-s-see ya in Bahia/non-Bing, Jingle bells/Santa Claus is coming, Jubilaye/Sweet little headache, Out of this world/June comes round, My mothr's waltz /Just a prayer away, Kid namedjoe/Lonesome Rd, Just 1 more chance/ Misery waltz, Kokomo Ind/You do, Strange music/Kiss in your eyes, Lullaby/Marcheta, Who calls/Lonestar trail, Lilly of Laguna/ Wait til sun shines Nellie, Laroo Laroo/Old Chaperone, Mary's grand old name/Lets all meet at my house, White Xmas/Let's start new year right, Somebody luvs me/Lets tie old forgetmenot, Someday sweetheart/Let me call you sweetheart, Mighty lak a rose/Sweetest story ever told, Mine/South America take it away, Mr Meadowlark/You are the one, The Pessamistic character/ Meet the sun ½ way, You're in luv with someone/ Make believe, Watermelon weather/Moon came up with great idea. When you and I were young maggie/Moonlight bay, The moon and the willow tree/2 romantic, Moon of Manakoora/Goldmine in sky, Strange looking parasite/My lov my love, My heart goes crazy/So would I, My isle of golden dreams/Two you sweetheart aloha, Pass that peace pipe/Now is the hour, Don't break the smell/Nell and I, Nobody's darling/When the whie azaleas, Summertime/Now it can be told, Neighbours in the sky/Trade winds, Zing a little zong/ 10 10 from Tenessee, Wouldn't it be funny/Once more the blue and white, Once and for always/non-Bing, Oh what a beaut morning/People will say were in luv, Old black Joe/Sweetly she sleeps my Alice Fair, Poincianna/One sweet letter fromU, Skylark/Oh how I miss U tonight, Only forever/When moon comes over Madison Square, Silent Night/Adeste Fideles (late version), (also early version), When day is done/Pale moon, Pecking/non-Bing, Victory Polka/Pistol packing mama, Put it there pal/ Road to morocco, Pretending/Prove it by the things you do, Remember me/When you dream about Hawaii, Robins and Roses/

(VII) Would You, Riding down the canyon/You're the moment of a wifetime, Take me back to my boots and saddles/Red sails in sunset, Route 66/Talahassi, That's for me/Rhythmon the river, Rudolph the red/Teddy bears picnic, Sweet Lorraine/Things we did last summer, Sailor beware/Very thought of you, The singing hills/Sierra Sue, Sioux City Sue/Whose dream are you, The Small One (parts 1 & 4), Someplace on anywhere Rd/Sure thing, Sposin'/Whistling in wildwood, Start the day right/ What's new, The horse told me/Sunshine cake, When the organ played O promise me/Swing low sweet Harriet, Bibbbidi Bobbidi Boo/Swinging down the lane, Twilight on trail/We'll rest at end of trail, Thine alone/When you're away, When mother nature sings her lullaby/Darling Nellie Gray, When I lost U/When you're a long way from home, When my dreamboat comes home/ Walking the floor, Million $ baby/Yodeling Jive, Yodelling Ghost/non-Bing, You got me where you want me/Ya ta ta, You and I/non-Bing, You're dangerous/You lucky people you, Night and day/non-Bing, Mule train/Ichabod, Silent night/Adeste fidelis (late), Blue Skies/I'll see you in Cuba, Song of the islands/Aloha oe.

U.S.A. Decca

Perfect Day/May the good lord bless you, How soon/You do, Alexanders Ragtime Bank (early)/Home on the range, Yodel Blues/ Bing movie show in sky, Baby won't you please come home/That little dream, Birds of a feather/Your dangerous, Little angel/ Sweet Hawaiin Chimes, Legenond of old California/Prarieland lullaby, Beautiful dreamer/Yours is my heart alone, Can't get Iniana off my mind/Million $ baby, Don't let that moon/Small Fry, The Eagle and me/Evelina, Star spangled banana/God bless America, Hot time in the town of Berlin/Is you is?, El rancho grande/Ida sweet as apple cider, I'll be yours/We'll gather lilacs, Just my luck/You may not luv me, Just one of those things/I luv you, Waiter and Porter/Birth of blues, Dear little boy/Oh how I miss U, Story of Sorrento/Laroo laroo, Let me whisper/Dwing low sweet chariot, On behalfof the visiting firemen/Mr Meadowlark (slight edge chip run in groove), Mexicali Rose/Sweethearts, Suspense/ Pass the peace of pipe, Moon of Manakoora/This is my night to dream, Pinetops boogie woogie/Sunnyside of St, Gotta get me somebody to luv/Pretending, We all have a song in our hearts/ Gone fishing, Neighbours in the sky/Start the day right, People will say we're in luv/Oh what a beaut morning, Three caballeros/

Don;t fence me in, Going my way/Swinging on a bar, Sing a song of sunbeams/East side of heaven, Ya ta ta/You've got me where you want me, Miss U/Blews in the night, Easter parade/Abraham, Beautiful luv/Symphony, Accentuate the positive/There's a fellow waiting, Sunday Monday or Tuesday/If U please.

U.S.A. Brunswick

Stay on the right side of the road/Someone stole Gabriel's horn, Too late/Goodnight sweetheart, We're a couple of soldiers/Our big love scene, Starlight/Dancing in the park, Out of nowhere/ If you should ever need me, I apologize/Sweet and lovely, Linger a little longer/Got the world on a string.

U.S.A. Victor

I surrender dear

U.S.A Columbia

Shine/Dinah, I've got the world on a string/How deep is the Ocean.

Australian Columbia

Love thy neighbour/Once in a blue moon, Young and healthy/ Lazy day, Shadow waltz/I've got to sing a torch song, I don't stand a ghost of a chance/Someone stole Gab's horn, Beautiful girl/After sundown, Our big luv scene/Blue prelude, Thanks/Black moonlight, The day you came along/I guess it had to be that way, May I/Goodnight lovely little lady, Give me a tart to sing to/Luv in bloom, Home on the range/Let's spend an evening at home, Let's try again/Paradise, Paradise/non-Bing, Please/Waltzing in a dream, Sweet Georgia/Brown/Some of these days, Temptation/We'll make hay, Young and healthy/ Got the world on string, You're getting to be a rabbit with me/ You've got me crying again,

Oh lord I am not worthy/Mother dear oh pray for me, Good old summertime/Oh tell me Y, Young at heart/Oh baby mine, Walk me by the river/Open up your heart, The river/Tobermorry Bay, South Rampart St Parade/Til the end of the world, Secret love/Liebchen, The search is thru/the land around us, Back in the old routine/ If there's anybody there, Call of the South/Cornbelt symphony, Count your blessings/What can you do with a general, Y'all come/

Changing partners, Chicago style/non-Bing, Dissertation on a state of bliss/It's mine it's yaws, Down by the riverside/What a little monnlight can do, Farewell/Jim Johnny & Jonas, Holy holy holy/Oh God our help, Merry go run around/Hoots mon.

U.K. Brunswick

I cried for you/Stardust, Around the world/non-Bing, Too late/ I'm sorry dear, I found a million $ baby/I'm thru with luv, Country style/As long as I'm dreaming, All by myself/You keep coming back like a song, Ave Maria/Lullaby, Ballad for Americans (Pts3/4), Basin St Blues/Bob While, Xmas Carols (Pts 1/2), All of my life/Close as pages in a book, Goodnight sweetheart/ Sweet and lovely, Helpless/This could be forever, Home on the range/Down by the old mill stream, If I loved you/Bluebird singing in my heart, Little Dutch mill/Shadows of luv, Just 1 more chance/ Stardust, With summer coming on/Love me tonight, Let me call you sweetheart/The very trout of you, May I/She reminds me of you, Please/U are the 1, Sentimental music/Sparrow in the treetop, Moonburn/Dinah, You gotta show me/Then you've never been blue, On treasure island/Take me back to my boots and saddles.

U.K. Columbia

Gay love/Can't we be friends, I;m hummin I'm whistlin/DO you ever think of me (odd pair!), Here lies luv/I'm playing with fire, How deep is the ocean/Try a little tenderness, Let's try again/ Let's put out the lights, Starlight/I guess it had to be that way, You're still in my heart/You're beautiful tonight my dear.

U.K. London International

Paris Holiday/Nothing in Common

Paul Whiteman period (various labels, one side Crosby only unless state

Because my baby don't mean maybe (Col Aust), Xmas melodies (Col U.K. 12"), My Angeline (Col UK), Dancing Shadows (HMV Aust), Get out and get under the moon (Col Aust), The five step/It won't be long now (Victor USA), High Water (HMV UK), Your mother and mine/Orange blossom time (Col UK), Little pal/I'm in the 7th heaven (Col UK), You brought a new kind of luv to me/Living in the sunlight (Col UK), Missouri waltz (HMV UK), Making whoopie (Col Aust), Old man river/Make believe (HMV UK), Mary/Mississippi Mud (HMV Aust), My pet (HMV UK), My blue heaven (HMV Aust),

Reaching for someone (Col Aust), Shanghai dream man (HMV UK), Song of the dawn (COl Aust), That's my weakness now (Col Aust).

Australian Festival

Honeysuckle Rose/Swannee, Old Man River/In a little Spanish Town, Let's harmonize/-non-Bing.

Australian Capitol

Man on fire/Seven nights a week, True Luv/Well did you ever?

SOME CHOICE ITEMS! (Saving the best til last)

Gems From George White's Scandals (UK Brunswick 12"), The Happy Prince (all 4 sides. What make's this unusual?! Well, side 1 has white paper pasted over the label and it's apparently signed by Bing!!! The signature looks authentic but we can's absolutely guarantee it. This one's on Australian Decca.) , Crosbyana Collector's library (eraly private 78) - movie

SOME CHOICE ITEMS - saving the best til last!

Gems from George White's Scandals - UK Brunswick.
The Happy Prince (all 4 sides). What makes this unusual?
Well, side 1 has white paper pasted over the top half of the label and it's apparently signed by Bing!!! The signature looks authentic but we can't absolutely guarantee it. This one is on Australian Decca.

Crosbyana Collector's Library (early private 78) - movie soundtrack songs: My silent love, Auf Weidersehn, Everytime my heart beats, Boo boo boo, Blue of the night, Bucking the wind.

Columbia Process Record - Buy another bond today.

Who Killed Cock Robin - UK HMV. Soundtrack of the Disney cartoon in which someone impersonates Bing.

Dolores/Prarieland Lullaby (Aust Decca Y5604) and You made me love you/Do you ever think of me (Aust Decca Y5563). Both have white paper pasted over the top half of one side and the inscription "Best wishes Les" and then the signatures of the four singers who made up the Merry Macs!

Brunswick UK - News Chronical Competition Record. Cat no 1456. Bing sings: Young and Healthy. Other side non-Bing.

Madamoiselle de Paree - U.S. pink label Decca - DJ Copy.

Pennies from Heaven medley - Decca Aust. 12" 78.

Sam's Song - Aust. Decca Y 6251. White label pasted over top half of regular label. Signed by Gary Crosby.

Wrap Your Troubles in Dreams - Aust Zonophone EE 261. Original issue. Other side non-Bing.

16" transcription. AFRS. No date or details on label. Just "Bing Crosby. Side 1" and "Side 2".

ASSORTED SHEET MUSIC:
Sioux City Sue, I can'tbegin to tell you, June comes around every year, If Bing would only sing to me (Aust. song), San Antonio Rose, Singing sands of Alamosa, Pale Moon, Y'all Come, We'll make hay while the sun shines, Just for you, White Xmas, Just an echo in the valley, Little Dutch mill, The day you came along, Chicago style, If you please, The day after forever, Got the moon in my pocket, Please, Just a prayer away, Tooralooralooral, Things we did last summer, All my love, I can't believe that you're in love with me, Anniversary waltz.

A REAL COLLECTOR'S ITEM

A special Jim Beam Kentucky Straight Bourbon bottle (empty), produced to commemorate Bing's 30th annual ProAm Golf Tournament. These bottles were produced in a strictly limited number and are very hard to find. Condition is excellent and your bids should reflect the rareness of this item.

BOOKS

Bing Crosby on record 1926 -1950. Mellow's Music. (Slightly nibbled on the top right hand corner but not too bad.)

Bing The Groaner - Sporting Weekly's complete life story. A quite rare Australian publication from 1943. Size is about the same as this magazine, although fewer pages.

Bing Crosby and the Bing Crosby Style - DR J T H Mize. Yes, it's that book on Bing! One of the most sought after ever. Bid high!

The Bing Crosby Portrait Album - A sheet music collection published by Lawrence Wright. Includes a short bio of Bing at the front.

Call Me Lucky - Cardinal Paperback,also Britich hard cover edition.

Bing Crosby - Barabara Bower - one of the Pyramid Books illustrated history of the movies series.

Bing - Charles Thompson - Star paperback

The Fabulous Life of Bing Crosby - George Carpozi Jr - paperback

Bing Crosby the Hollow Man - that book - UK hardcover.

Bing - Charles Thompson - USA hardcover

The One and Only Bing - Bob Thomas - small paperback version

A COUPLE MORE COLLECTOR'S ITEMS

Early 30's sepia photo of Bing, framed. Bing signature, obviously cut from a letter, reading "Sincerely, Bing Crosby", is fixed to one corner.

Original letter from Bing to Les Saynor, dated September 6th, 1950. Bing writes about his then current movie "Riding High" and also talks about his radio show.

SOME 45'S - Mixed origin

EP's first: Col (Au - no cover) Try tenderness/How deep/Happy go lucky/Luv me tonite, RCA (Aust) It's a good day, Crosbyana Vol 1 (from TV: My cup runneth over, sunrise sunset, others), Fest (Au) - B. sings for children, Fest (Au) Bing and his buddies, Fest (Au) Bing and Andrews S, Fest (Au) Bing & Gary, HMV (UK) Mr Crosby & Mr Columbo, Good and Rare (Aust priv. issues) Vols 1,2 & 3, Bing Crosby Historical Society (USA) - 3 diff. tribute discs.

Singles: UA (Au) That's what life/Pleasure of your comp., Fest (Au) Gigi/Chicago, Coronet (Au) Straight down middle/Tomorrow's lucky day, King Of Jazz (souvenir 45 - non-Bing), Decca (Au) Teamwork/Let's not be sensible, Capitol (Au) Xmas dinner country style/Do you hear, Music to shave by (USA paper disc), Polydor (Au) Seasons/Very first day of year, Reprise (USA) What do we do with world/Step to rear (Rare!), RCA (UK) Peace on earth/Little drummer boy (with Bowie), Daybreak (Au), And the bells rang.